

ON WITH THE SHOW

THE FIRST 100% NATURAL COLOR, TALKING,
SINGING, DANCING PICTURE



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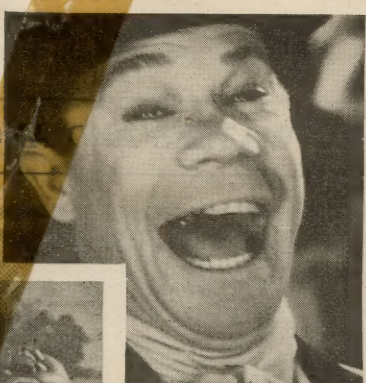
WARNER BROS. VITA-
PHONE PRODUCTION
IN TECHNICOLOR

THE SHOW WITHIN THE SHOW

Story on Page 2



ABOVE — Players see Broadway ahead and stardom for Kitty.
RIGHT—Somebody robs the box-office.
—Page 2



JOE-HO-HO
BROWN



THE FAIRBANKS TWINS



ETHEL WATERS CROONS while the Emperors of Harmony do their stuff—Page 2



RAINBOW MEDLEY OF MIRTH AND MELODY!

THIS IS ONLY COPY PLEASE RETURN TO JOHN FEKNER 11/8/54



Scene from "On with the Show"—A Warner Bros. Production.

BETTY COMPSON, ARTHUR LAKE IN THE PLAY WITHIN THE PLAY

"ON WITH THE SHOW"

THE FIRST 100% NATURAL COLOR, TALKING,
SINGING, DANCING PICTURE

A WARNER BROS. VITAPHONE PRODUCTION IN TECHNICOLOR

THE CAST

Nita	BETTY COMPSON
Harold	ARTHUR LAKE
Kitty	SALLY O'NEIL
Beaton	JOE E. BROWN
Sarah	LOUISE FAZENDA
Bernice from Birmingham	ETHEL WATERS
Jimmy	WILLIAM BAKEWELL
Twins	THE FAIRBANKS TWINS
Jerry	SAM HARDY
Dad	LEE MORAN
Durant	WHEELER, OAKMAN
Be	HARRY GRIBBON
Dad	THOMAS JEFFERSON
Plantation Singers	HARMONY EMPERORS' QUARTET
Bert	JOSEPHINE HOUSTON

Chorus of One Hundred Dazzling Beauties

Words and Music by HARRY AKST AND GRANT CLARKE

Dance and Stage Presentations by LARRY CEBALLOS

Based on the Story by HUMPHREY PEARSON

Screen Adaptation by ROBERT LORD

Directed by ALAN CROSLAND

"All the world's a stage and all the men and women merely players"—SHAKESPEARE.

PLAYERS' LIFE-DRAMA UNFOLDS WHILE THE BIG SHOW WHIRLS BY A RIOT OF COLOR AND SONG

STORY OF "ON WITH THE SHOW"

JIMMY and Kitty are in the lobby of a theatre in Milbank, New Jersey, where a musical comedy is being tried out. Jimmy is head usher, Kitty the check girl. They are very much in love with each other. The show has gone over its head in expenses, and Dad, Kitty's father, who is doorman at the stage entrance, has put a mortgage on his home because he believes in the show and wants to see it land on Broadway.

JIMMY believes that Kitty should be on the stage instead of in the check room. Meanwhile the actors are gathering backstage, crabbing because they haven't been paid. Jerry, manager and part owner of the show, is diplomatically trying to stall them off. Bert is half starved. Harold the juvenile of the stage show, is worried sick because his mother has wired him that she has no money. Beaton, the stage comic, is crabbing about his dressing room. Sarah is jealous of the privileges given Nita, the star of the stage show.

DURANT, the angel of the show, and a friend of Nita's, is secretly trying to chase after Kitty, and believes that by threatening to refuse any more money he can bring pressure to bear on Kitty because her father has his life's savings involved.

WHEN Sam Bloom, who owns the scenery, finds that Durant has gone cold on the show, he makes immediate demand for his money, threatening to back up the trucks and take the scenery in the middle of the show.

JERRY and Jimmy try to stall him off, but he leaves to order the trucks. In desperation Jimmy suggests that they rob the box office, but Jerry tells him not to be a fool. Meanwhile the show, with its magnificent choruses and ensembles, its crooning blues singers, and its hunt scenes, goes on.

DURING the third act the box office actually is held up. Joe the dumb theatre detective, finally accuses Jimmy and Jerry after having accused nearly everyone else. Jerry really thinks that Jimmy has done it, despite Jimmy's protestations of innocence. Just at this time Nita announces that she won't go on in the final act unless her \$1500 back salary is paid. Their pleas fail to move her. It looks as if the curtain will have to be rung down.

SHE begins to hoist a few drinks with Durant in her dressing room. She gets pretty well under the weather. She tries to borrow \$500 on the company and Jimmy at last desperately suggests that Kitty can do the final act by using a white wig. Kitty knows the act and the songs by heart. So Jerry rushes Kitty into a dressing room to put on Nita's wedding gown and a wig for the final scenes.

JIMMY has learned that Durant is after Kitty, and he tells Nita about it. Nita now sees through Durant's scheme, and mops up on him! And then it is discovered that the box office was really robbed by Dad, because of his worry over his mortgaged home.

NITA reappears and says she has learned the truth from Durant. But she is in no condition to go on anyway, so Kitty goes ahead with her preparations. Nita then reveals that she and Durant are really married, having been wed after a wild party a couple of weeks before.

SHE announces she is going to quit the show business and take Durant to California where there isn't so much temptation from the show girls. Meanwhile, she has extracted from him a document assigning his interest in the show, one half to Jerry, the other half for Jimmy and Kitty. And she has also made him sign a check for "ten grand" to pay off the show's bills and assure its getting to Broadway.

MEANWHILE the final goes on, and Kitty scores a tremendous hit singing the songs which were originally to have been sung by Nita.

IT'S ETHEL WATERS AND ANGELUS BABE!



Scene from "On with the Show"—A Warner Bros. Production

Production No. 2—Cut or Mat

ADVANCE STORIES

"ON WITH THE SHOW" FIRST 100% NATURAL COLOR, TALKING, SINGING, DANCING VITAPHONE PICTURE

Manager of the Theatre announces next as the opening date for "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing Vitaphone picture.

"On With the Show," beside the glamour of back stage life—it is a play within a play—combines a tender heart story, with the fantasy that is in the extravaganza which the stranded company of players are determined to put on,

"On With the Show" Is Coming As First All Talking, Color Film

With the most impressive theatre set ever erected in Hollywood playing to capacity audiences of extras all day, and some nights, Warner Bros. first 100% natural color, talking, singing, dancing picture, a Vitaphone production in technicolor, "On With the Show" had its spectacular filming.

"On With the Show" marks a distinct innovation in the picture industry, being made by a new process, which reproduces colors in their true values, and is no more to be compared to previous color films, than the gaudy cover of a cheap magazine with a fine color-plate reproduction of the National Geographic Magazine. This process is combined with full Vitaphone effects, with music, singing, and dancing on the stage, and full dialogue as the humorous and dramatic story of the heartaches and triumphs of a new-musical comedy at its first try-out are recorded back stage.

From two hundred to two thousand people were before the cameras constantly from the start to the finish of this production. Sally O'Neil, Louise Fazenda, Arthur Lake, William Bakewell, Betty Compson, Joe E. Brown, Sam Hardy, Lee Moran, the Fairbanks Twins, Harry Gribbon, Purnell B. Pratt, Josephine Houston, Thos. Jefferson and Tom O'Brien are in the cast as well as a dazzling beauty chorus of one hundred. Words and music by Harry Akst and Grant Clarke. Dance and stage presentation by Larry Ceballos. Based on the story by Humphrey Pearson. Adaptation by Robert Lord. Alan Crosland directed.

"On With the Show" comes to the Theatre next.

despite the fact that the "ghost" refuses to walk.

Georgous costumes and settings are seen in their own brilliant coloring, and the tintings make the players all but living. Beside the great cast, "On With the Show" has a chorus of dazzling beauties, numbering over one hundred.

One of the interesting things about this story is the fact that it is the first play of Humphrey Pearson, who went to Hollywood for his health, casually flung his brain-child into the Warner Bros. lot—to find himself a fortnight later—with a job as a special writer for them, and with "On With the Show" in production.

Robert Lord did the screen adaptation. The cast includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, Fairbanks Twins, Sam Hardy, Wheeler Oakman, Lee Moran, Otto Hoffman, Harry Gribbon, Purnell B. Pratt, Josephine Houston, Henry Fink, Thomas Jefferson and Tom O'Brien. Alan Crosland directed.

Beauty Chorus Of 100 In Vitaphone's First Color-Film

"On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production—coming to the Theatre next for a run of days, is the most lavish and colorful picture of the season. The new color process that was used brings out costumes, settings and players in their natural tints. It is the first all-talking all-color picture to be filmed, thus marking another milestone of film progress, just as the advent of Vitaphone pioneered by Warner Bros., wrought a great change in the film industry.

Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, the Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman and many other natables are in the cast as well as a dazzling beauty chorus of 100.

The story was adapted for the screen by Robert Lord from the story by Humphrey Pearson. Harry Akst and Grant Clarke did words and music; Larry Ceballos arranged dances and stage presentations and direction was in the capable hands of Alan Crosland.

WHEN THE GHOST REFUSES TO WALK!



Scene from "On with the Show"—A Warner Bros Production

Production No. 4—Cut or Mat



Betty Compson, featured in "On with the Show" A Warner Bros. Production

BETTY COMPSON AS "NITA" Production No. 3—Cut or Mat

"On With the Show" Vitaphone's First Color Song Film

Stage settings equalling anything done by the girl-glorifying Ziegfeld, furnish the background for the dramatic action of the story, "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing Vitaphone picture—coming to the Theatre next for a run of days.

The palace scene which forms the third act of this musical extravaganza is declared by experts to be as fine as anything ever presented on the stage. The dances and ensembles, directed by Larry Ceballos, are especially colorful and carry out the enchanting spirit of the piece.

Betty Compson, playing the role of the dream queen, wears a gorgeous head dress which she insists weighs more than twenty-five pounds.

Particular attention has been given throughout the entire filming of "On With the Show" to color effects. All costumes were especially designed for this picture, as stock costumes even for minor characters, which would have been suitable were the picture being filmed in black and white, could not pass muster because color film is used. Extreme care was used throughout in harmonizing the colors. A new color process is being used which photographs shades in their exact values. The results may be seen here for the first time in this spectacular production next.

Sally O'Neil, Arthur Lake, William Bakewell, Joe E. Brown, Louise Fazenda, the Fairbanks Twins, Sam Hardy, Lee Moran, Harry Gribbon and many other notables are in the cast. "On With the Show" is based on a story by Humphrey Pearson. It was adapted by Robert Lord. Words and music are by Harry Akst and Grant Clarke, dance and stage presentations by Larry Ceballos. Alan Crosland directed.



Scene from "On with the Show"—A Warner Bros. Production
"SOMEBODY HAS ROBBED THE BOX OFFICE!" The head-usher informs the stranded "On With the Show" company that the last hope for receiving their pay has apparently vanished.

Production No. 5—Cut or Mat

"ON WITH THE SHOW" BLAZES TRAIL AS FIRST NATURAL-COLOR ALL-VITAPHONE FILM

"On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing Vitaphone picture—coming to the Theatre next is the most important milestone of this year

of grace in the film industry. At least that is the consensus of Hollywood, ever alert to progress in this new art.

There is not a single scene in "On With the Show" which is photographed the old-fashioned way. The glamorous stage and back-stage story is seen through the medium of enchanting, ever-changing color.

An entirely new color process is being used which brings out each hue in its proper value. Jack L. Warner, vice-president in charge of production, was quick to seize on this new art and combine it with Vitaphone. The wedding of the two, bids fair to start another revolution in the film industry. Vitaphone pioneered by Warners, it will be remembered eliminated the silent picture.

"On With the Show," with its music, dancing, songs and gorgeous colors of settings and costumes and people on the stage, is really stunning. One forgets entirely that it is a motion picture, or even a talking picture. The effect is utter reality. It is as if one were sitting in a theatre seeing a musical comedy, with the added privilege of going backstage with the players where the real comedy and drama of their lives take place.

The cast of "On With the Show" includes Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy, the Fairbanks Twins, Joe E. Brown, Lee Moran, Harry Gribbon, Wheeler Oakman, and many others. It is based on a story by Humphrey Pearson and adapted by Robert Lord. Words and music are by Akst and Grant Clarke, dance and stage presentations by Larry Ceballos. Directed by Alan Crosland.

Rainbow Rivalled In Vitaphone's First Color Spectacle

An entire stage was built on which much of the action of "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing picture, coming to the Theatre next, takes place.

It is a set representing the first scene of a musical comedy, which is laid in the South, and it is complete with a Colonial mansion, the Mississippi River as a back drop, the prow of a steamboat and bales of cotton as props. Handling the Mississippi in mid-winter was something new to movie stage experts, but results show that they solved the problem.

"On With The Show" is Warner Brothers' most pretentious effort. It was photographed by a new all-color process which brings out every shade in its true value. Alan Crosland directed, with Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy, Joe E. Brown, Lee Moran, The Fairbanks Twins, and others in the cast, and a dazzling beauty chorus of one hundred. Something bran new in the entertainment world. Again the Warner Bros. pioneer.

ADVANCE STORIES



from "On with the Show"—A Warner Bros. Production
 SALLY O'NEIL AND WILLIAM BAKEWELL.
 Jimmy, the head-usher, assures Kitty, the check-room girl, that her place is on Broadway as a star instead of a hick town.
 Production No. 6—Cut or Mat

THIRTY-EIGHT MIKES RECORD "ON WITH THE SHOW" FIRST 100% NATURAL COLOR TALKING SINGING, DANCING VITAFILM

The system used by the National Broadcasting chain in reporting the Hoover inauguration, when microphones were planted a score of places in Washington and the broadcast switched from one to the other without a break, is of the same pattern as that employed by Warner Brothers in connection with

the Vitaphoning of "On With the Show," first 100% natural color, talking singing, dancing picture, which comes to the Theatre next for a run of days.

The action for "On With the Show" takes place in a theatre—on the stage—backstage—in the audience—and out in the lobby—much of it simultaneous in a character.

To record it without a break, thirty-eight microphones were used. They were connected in intricate manner with the central control station. Thus the audience could see the chorus of the show, hear Arthur Lake or Joe E. Brown sing on the stage, and, as the camera turned upward toward a box, catch the response from a patron planted there. Then as the camera turned to the audience without a break in the filming the applause was heard, and at the same time in a flash they saw and heard the comment in the wings, backstage, where the real action of the story was taking place.

"On With the Show," directed by Alan Crosland, features Sally O'Neil, Louise Fazenda, William Bakewell, Betty Compson, the Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Ethel Waters, Harmony Emperors' Quartet and Josephine Houston with a dazzling beauty chorus of one hundred.

The story is by Humphrey Pearson, the adaptation by Robert Lord, the music by Clarke and Akst and Larry Ceballos did the dance and stage presentations.

Songs You'll Love

- in
"On With The Show"
 "Lift the Juleps
 to Your Twolips"
 "Am I Blue"
 "Don't It Mean a
 Thing to You"
 "Welcome Home"
 "Birmingham Bertha"
 "Let Me Have My
 Dreams"
 "In the Land of
 Let's Pretend"

Girls! Girls! Girls! Girls! Girls! Melody! Mirth! Dancing Feet! Riot of Rainbow Glory!

Play Within a Play In Singing, Natural Color, "On With Show"

"On With the Show," first 100% natural color, talking, singing, dancing Vitaphone picture contains musical comedy which will never be performed "in person" though in the making it was enjoyed daily by several hundred players, extras, and technicians at the Warner Bros. Vitaphone studio in Hollywood. The name of the show within the show is "The Phantom Lover," it is an exquisite bit of fantasy, and is complete with lines, music, scenes and costumes.

"The Phantom Lover" was filmed and recorded as a part of "On With the Show," the pretentious natural color production, which Alan Crosland directed. The real drama of the picture takes place on the stage, backstage, and in the audience. Thus in reality the musical comedy was being filmed at the same time that the story of backstage life was being recorded.

Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy, the Fairbanks Twins, Lee Moran, Joe E. Brown and others are in the cast as well as a dazzling beauty chorus of one hundred. Grant Clarke and Harry Akst did the words and music. Humphrey Pearson did the story which Robert Lord adapted and Alan Crosland directed.

"On With the Show" New One In Talkies

"On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production, in technicolor, comes to the Theatre next for a run of days. The brilliant cast is headed by Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters and William Bakewell and there is a chorus of one hundred dazzling beauties. Humphrey Pearson did the story. Robert Lord the adaptation and Alan Crosland directed.



Joe E. Brown, featured in "On with the Show" A Warner Bros. Production.

"EVEN ACTORS GOT TO EAT" Production No. 8—Cut or Mat

"On With the Show" Is First Natural Color Talkie

An event in local theatrical circles is the coming of "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. production, in technicolor. next being set as the opening date, the Theatre.

This glamorous story—a story about a play and the players in it—is the amazing first product of a comparatively unknown New York advertising man, Humphrey Pearson.

It was adapted for the screen by Robert Lord. The cast includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, The Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Harmony Emperors' Quartet, Josephine Houston and a ravishingly beautiful chorus of one hundred. Words and music are by Harry Akst and Grant Clarke, dance and stage presentations by Larry Ceballos. Alan Crosland directed.

JOE E. BROWN — LEE MORAN — ARTHUR LAKE



Scene from "On with the Show"—A Warner Bros. Production

Production No. 7—Cut or Mat

"Tin Pan Alley" Boys Write Songs For Rainbow Talkie

"On With the Show," First 100% Natural Color, Talk- ing, Singing, Dancing Picture Soon Here

Tin Pan Alley has moved to Hollywood. Warner Bros. now have an organized song writing department and it is situated prominently on Sunset Boulevard, Hollywood's Street of Stars. The building which formerly housed the studio's radio broadcasting station, KFVB, has been turned over to the boys who thump chords and discords and broken bars, until they perfect melodies for popular songs that later are heard around the world.

A dozen pianos are now in action in various rooms of the former broadcasting station, and rhyming dictionary sales have taken a skyward jump ever since the lyric writers moved into their new quarters and started fitting words to music, or vice versa.

Melodies and music for the score of "On With the Show," Warner Brothers first 100% natural color, talking, singing, dancing picture, coming to the Theatre next were done here.

The cast of "On With the Show" includes Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy, the Fairbanks Twins, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Ethel Waters, the Harmony Emperors' Quartet and a chorus of ravishing beauties, one hundred strong.

"On With the Show," which is a story of backstage life with a musical comedy, required special treatment, as many scenes take place on the actual stage—and new music and songs were required, just as if a musical comedy were being presented for the first time. Alan Crosland directed. The adaptation is by Robert Lord, from a Humphrey Pearson story. Words and music are by Grant Clarke and Harry Akst.

As a result of this sudden burst of music, Sunset Boulevard may soon acquire the nickname of "Tin Pan Boulevard," though it is doubtful whether the Hollywood Chamber of Commerce would stand for having one of its famous thoroughfares being referred to as an "alley."

"On With the Show" First All-Color-All-Talkie

"On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production, in technicolor, comes to the Theatre next for a run of days.

The cast of this glamorous story of stage and backstage includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, The Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Harmony Emperors' Quartet, Josephine Houston and a dazzling beauty chorus of one hundred. The story is by Humphrey Pearson, the adaptation by Robert Lord. Alan Crosland directed.

STORIES FOR CURRENT USE

Merriest, Tenderest, Most Thrilling Drama of Human Hearts Ever Screened—"On With The Show"

The Exquisite Betty Compson Featured in "On With the Show"

Miss Betty Compson, who plays the part of Nita in "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production, now at the



Betty Compson
Stock N-7
Cut or Mat
Order Separately

Theatre, was born in Beaver, Utah on March 18th, 1897. Educated in Utah public schools and in Salt Lake High School, she specialized in science and art. At fifteen she was a promising violinist, but even

then was vitally interested in the stage. She was abroad for a time, entering pictures upon her return to the United States, through Al Christie, in 1915. She was engaged to play in comedies but drifted into the more serious drama, appearing in "Miracle Man," "Woman to Woman," "Docks of New York," "Barker," "Scarlet Seas," "Weary River," "The Time, the Place and the Girl" and other successes. Miss Compson is a devotee of outdoor sports, especially riding. She is 5 feet 2½ inches in height, weighs one hundred and twelve pounds and has blue eyes and medium blonde hair. Her husband is James Cruze, the motion picture director.



Scene from "On With the Show" A Warner Bros. Production
ARTHUR LAKE — SALLY O'NEIL. "And listen, Jimmy, I'm to be a Broadway star—"
Production No. 9—Cut or Mat

Arthur Lake Plays Juvenile Lead in "On With the Show"

In his role as one of the leading characters in "On With The Show," first 100% natural color, talking, singing, dancing picture, Arthur Lake is right at home, for this Warner Brothers Vitaphone production deals with life backstage, at the tryout of a musical comedy.

Lake is a born trouper, and made his first stage appearance at the age of ten months. His parents were both troupers and played for many years in small-time vaudeville, repertory companies, medicine shows, tent shows and various other barnstorming endeavors,—usually in towns through the South.

Lake was born in Corbin, Kentucky, April 20, 1909, but his life throughout his youth was nomadic, owing to the nature of his parents' occupation. He attended Warner's Grammar School in Nashville, Tenn. for several years, and the rest of his education was obtained wherever he happened to be at the moment.

His father was known as Artie Silverlake, owner of "Silverlake's Comedians," a repertoire company. Silverlake had once been a circus acrobat and trapeze performer. Running away from home at the age of nine with his twin brother to join the circus.



Arthur Lake
Stock N-13
Cut or Mat
Order Separately

Moran Stage Crew Boss In "On With the Show"

Lee Moran who was one of the comedy sensations of "The Racket" in his role of a hard-boiled police reporter, is playing a role in "On With the Show," the first natural color, talking, singing, dancing Warner Bros. Vitaphone picture, now at the Theatre, which requires no rehearsal on his part. He has the part of the boss of the stage crew at a theatre in a New Jersey town where a musical comedy is being given its try-out.

Moran has been on the legitimate stage for years, and knows his backstage life thoroughly. He has given a hand with the scenery many a time when a show was on the road and there had to be some fast hustling to get the scenery packed and out of the theatre in time to make the train for the next jump. Alan Crosland directed "On With the Show."

OTTO HOFFMAN IN "ON WITH THE SHOW"

Otto Hoffman who appears in "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production, now at the Theatre, was born and educated in New York. He entered pictures in 1917 after nineteen years on the stage. Among the pictures in which he has appeared are "City of Comrades," "The Terror," "The Busher," "Hardboiled Rose," "Rinty of the Desert," "The Siren," and "The Desert Song," first Vitaphone operetta. Mr. Hoffman is married and has one daughter, Eugenie King Hoffman. He is a staunch Mason.



Scene from "On with the Show"—A Warner Bros. Production

THOMAS JEFFERSON AND THE FAIRBANKS TWINS. "Dad" has put all his savings in the fly-by-night venture of "On With the Show" in which the twins are players.
Production No. 11—Cut or Mat

BOY'S DREAMS OF MOVIE FAME LEAD HIM TO "ON WITH THE SHOW"

Three and a half years ago William Bakewell, featured in "On With The Show," first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production in technicolor now at the Theatre—was a youngster living on Whitley Heights in Hollywood and attending Harvard Military Academy. What could be more natural than that Billy should want to be a movie hero, and his school chum a scenario writer? They talked it all over, and decided that the best way would be to produce a film of their own.

So at night they worked out a scenario. They cast nearly all the boys and girls in the neighborhood in it, with Billy as hero, and his scenario-writing chum as director. Whenever they struck snags in their story they went to their next door neighbor, Renaud Hoffman, the noted director and producer, and got his advice.

Billy and his chum had a secret

plan whereby they were going to take their savings out of the bank and buy a small movie camera. However they wanted to have their story perfect, from start to finish. One of the neighborhood boys was



William Bakewell
Stock N-14
Cut or Mat
Order Separately

the supposed camera man, and the camera for rehearsals was a wooden box mounted on a home-made tripod, and it was cranked just as seriously with an old phonograph crank as any cinematographer ever ground camera on John Barrymore! All parents involved well until they found the two boys were about to empty their savings accounts to purchase a camera. And so that ended the effort.

However, it didn't end the dream, and dreams do sometimes come true, especially in Hollywood!

During the summer vacation Bakewell got a job working extra as one of the midshipmen in "Old Ironsides."

After his graduation from Harvard school he decided to try pictures for a while. After playing extra for three months he finally landed a small bit in Emory Johnson's picture, "The Last Edition." This led to roles in an O. Henry series, and then a good part with Norma Shearer in "The Waning Sex," in which he played the juvenile lead opposite Sally O'Neil. He played with Arthur Lake in "Harold Teen."

But his big chance came when Douglas Fairbanks chose him to play the dual role of the twin princes in "The Iron Mask," and the climax was capped when Warner Bros. gave him one of the leads in their most important picture, "On With The Show."

He again plays opposite Sally.

"Aint no foolin' Birmingham Bertha—She's had schoolin' Birmingham Bertha!"



Scene from "On With the Show"—A Warner Bros. Production

ETHEL WATERS AND THE HARMONY EMPERORS' QUARTET—Production No. 10—Cut or Mat

STORIES FOR CURRENT USE

ALAN CROSLAND DIRECTS FIRST COLOR TALKIE

Alan Crosland, director of "On With the Show," first 100% natural color, talking, singing, dancing picture now at the ... Theatre, is a man who brings to his work the widest experience, both of stage, screen and press.



Alan Crosland
Stock S-87
Cut or Mat
Order Separately

Crosland started his career by going on the stage with the Annie Russell Company, playing small roles in Shakespeare and in "The Rivals," "She Stoops to Conquer" and other classic comedies.

Then he decided to try journalism.

He succeeded in getting a job with the old New York Globe and eventually landed on the dramatic staff. During this time he was also writer for several motion picture magazines.

These stories were seen by the head of the Old Edison Company, who hired Crosland first as his publicity director, later appointed him casting director. This led to a request that he direct a commercial picture for the Curtis Publishing Company. So successful was this film that he returned to the Edison company as a full-fledged director, remaining in that position until the war, when he went overseas in the photographic service. On his return from the service he went to the capacity of director. Crosland's best-known

pictures are "Enemies of Women," "Don Juan," "The Beloved Rogue," "Glorious Betsy," "When a Man Loves," "Old San Francisco" and "The Jazz Singer."

Creator of "Get Rich Quick Wallingford" Prominent in "On With the Show"

Sam Hardy, one of the best known comedians of stage and screen is one of the few people in pictures who have the distinction of having played with Douglas Fairbanks when the latter was a stage star.

Hardy appeared for some months with Fairbanks in the popular stage hit "Hawthorne of the U. S. A." Fairbanks had appeared in stage



Sam Hardy
Stock N-15
Cut or Mat
Order Separately

roles for but a few years when motion pictures claimed him. Unlike many screen stars, he has done no work on the speaking stage since.

Hardy, who is now appearing in one of the most important roles in Warner Brothers' spectacular production "On With The Show," — the first 100% natural color, talking, singing, dancing picture — was one of Broadway's favorites, and remained on the stage for some years, although he also played, off and on, in a number of pictures made at various New York studios.

It was at this time that he created the screen character of "Get Rich Wallingford" from George Randolph Chester's long series of short stories. It was during this time that he was playing the lead opposite Lenore Ulric in "Kiki," which ran for three years. He followed this with an appearance with Beatrice Lilly and Gertrude Lawrence in the clever English production, "Charlot's Revue."

His first trip to Hollywood was made when he appeared with Colleen Moore in "Orchids and Ermine," and since that time he has made Hollywood his home.

His long career in musical comedy has admirably suited him for his present role in "On With The Show" a story of backstage life in a musical comedy. Alan Crosland directed.

Hardy was born in New Haven, Conn. and educated at Yale, where he studied law.



Scene from "On with the Show"—A Warner Bros. Production
SALLY O'NEIL—ARTHUR LAKE—LOUISE FAZENDA
All is well with the troupers. Nita has walloped the bad angel into submission.
Production No. 13—Cut or Mat

LOVELY SALLY O'NEIL FEATURED IN "ON WITH THE SHOW"

The most important role of her career is afforded Sally O'Neil in "On With the Show," the first 100%

natural color, talking, singing, dancing Vitaphone picture now at the ... Theatre.

Miss O'Neil was discovered by Marshall Neilan, who gave her her first role in pictures in "Mike," in which she played the title lead. Her success was instantaneous and she has since risen in fame, until the important part of this lavish production was given her following tests which showed that her voice had as much charm as her person.



Sally O'Neil
Stock N-17
Cut or Mat
Order Separately

Miss Sally is one of a family of six children, and her father was at one time on the New Jersey supreme court bench—Judge D. F. Noonan. Her mother, Hannah Kelly before her marriage, was a noted actress of the New York stage. Sally was born in Bayonne, New Jersey.

Her sister is Molly O'Day, who leaped into the limelight when, as practically an unknown, she was given the lead opposite Richard Barthelmess in "The Patent Leather Kid." Sally was making the first stage tour of her career with Fanchon and Marco, when Warner Bros. offered her this important role. Although she was under contract for some weeks to come, she persuaded her employers to release her on condition that her sister, Molly, would step into her role on the stage.

"On With the Show" contains one of the most important casts of the year. It includes Arthur Lake, Betty Compton, William Bakewell, Louise Fazenda, Sam Hardy, Lee Moran, Joe E. Brown the Fairbanks Twins, and many others as well as a beauty chorus of one hundred. Grant Clarke and Harry Akst did the words and music, Larry Ceballos, dance and stage presentation. Humphrey Pearson wrote the story which was adapted by Robert Lord. Alan Crosland directed.

"ON WITH THE SHOW" PEARSON'S FIRST PLAY, WINS HIM FAME AND FORTUNE IN THE TWINKLING OF AN EYE

The unknown author who for years has been unable to market his contributions in Hollywood does now and then gets the kind of break which makes him believe in Santa Claus, Cinderella and all the other legendary notables.

Such was the case with Humphrey W. Pearson; author of "On With The Show," the first 100% natural color, talking, singing, dancing picture offered at the ... Theatre.

Pearson was an advertising man in New York City for some years and is the son of a professor of English Literature. Pearson plugged along in the mundane business of thinking up "nifties" for advertisers, and finally had a well-established agency.

His secret ambition however, was to write. As an outlet for this hope he joined an amateur theatrical society in New York, and took part in a number of plays helping to write them, to manage them and to act in them, on occasion.

A few months ago because of poor health he decided to sell his advertising business and move to Hollywood and there try to get a chance to write for the screen.

He sold his business and started West. Business forced him to stop several days in Toledo, Ohio.

He had had for some time an idea of a backstage comedy-drama of musical life. During the few days he was in Toledo, he spent his

evenings in a hotel room on his prospective play and turned out the first act! He then went on to Chicago and during a short stop there wrote the second act—and at Omaha he wrote the third!

On arriving in Hollywood he presented a letter of introduction to Joe Jackson, one of the best known scenarists and dialog experts at Warner Brothers studio. He carried along with him the rough draft of his play, which he asked Jackson to read. Jackson agreed to do so, put it in a drawer, and forgot about it for a week. Then he decided to run through it, expecting to find it only the usual amateur story which he would return with the proper complimentary condolences.

Instead he found what he considered one of the most brilliant and unique stories that had come to his attention. He became tremendously enthusiastic about it, and took it to Darryl Zanuck, in charge of studio production at Warner Bros. In addition he told Pearson that if it didn't sell immediately as a picture he would raise the necessary money and produce it as a play in Hollywood.

There was no necessity to do this, however, for Zanuck was even more enthusiastic about it, and immediately purchased the story for a large sum. Pearson was also signed as a contract writer. That was just eight days after he had set foot in Hollywood as an unknown writer, with his first play in rough manuscript form!

And now he is having the thrill of seeing it actually in the filming and recording as Warner Brothers' biggest picture of the season and the first all-talking all singing, all dancing all-color picture to be made! Dreams can come true!

FAZENDA A HIT IN "ON WITH SHOW" COLOR-TALKIE

Louise Fazenda, who plays the part of the lovelorn Sarah in "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing Vitaphone picture, now at the ... Theatre,



Louise Fazenda
Stock S-74
Cut or Mat
Order Separately

occupies a niche all her own in the realm of motion pictures. She is universally recognized as the screen's leading comedienne.

Entering motion pictures in 1918 as an extra. Miss Fazenda soon attracted attention through her droll characterizations, with the result that her engagement followed as a member of the famous group of Mack Sennett artists, which included Charlie Chaplin, Gloria Swanson, Ford Sterling, Charlie Murray, Marie Prevost and others.

In 1921 and the year following, Miss Fazenda went into vaudeville for her only stage work, and after returning to Hollywood joined Warner Bros. as a comedienne, creating a succession of roles that soon resulted in her elevation to stardom. Among the Warner productions in which she has appeared are "Quincy Adams Sawyer," "Gold Diggers," "Main Street" and "Finger Prints." For other companies she has played featured roles in "Cradle Snatchers," "Ladies at Play," "A Texas Steer" "Heart to Heart" and many others.

In "On With the Show" Miss Fazenda appears in her fourth all-Vitaphone production, she having scored in an eccentric role in "The Terror," in "Stark Mad" and in "The Desert Song." Miss Fazenda is one screen artist with a following who has not only welcomed talking pictures, but has been welcomed in them, giving proof that she is even more popular on the audible screen than she was on the silent.



Scene from "On with the Show" A Warner Bros. Production

'Lift the juleps to your twolips'
Production No. 14—Cut or Mat



Scene from "On with the Show" A Warner Bros. Production

BOX-OFFICE HOLD-UP
Production No. 12—Cut or Mat

CURRENT AND FEATURE STORIES

RUN DOWN? LET OLD DOC BROWN GIVE YOU THE LAFF-CURE!

When Joe E. Brown, one of the important featured players in "On With the Show," the first 100% natural color, talking, singing, dancing Vitaphone special, puts on a baseball mitt, it doesn't mean maybe.



Joe E. Brown
Stock N-18
Cut or Mat
Order Separately

Brown can not only field the high flies, but also bust the horsehide on the nose, on occasion, as the New York Yankees found out two years ago at St. Petersburg, Florida. The Yanks put on a special gag performance, and asked Brown, then in Florida, to make up one of the opposing team of "clowns." To their amazement, Brown not only hooked a lot of

high flies out of center field, but socked one of Pipgras' offerings on the nose for two bases.

Brown doesn't claim to be the "mute inglorious Milton" of baseball, who might be in the majors if they'd only discover him, but he does say that before going on the stage as a comedian he played baseball in the bushes for several years, and finally landed with the St. Paul, Minn. crack club.

"Baseball gets in the blood," he says, "and I can never resist an opportunity to play, even though I'm more of a ham, now than when I was regularly on the professional diamond."

Being inveigled into reminiscence, Brown remarked, "The San Francisco fire and earthquake may have been a calamity for some people, but it was a grand picnic for me. I was fifteen at the time, and working with a fourth-rate company of acrobats known as The Five Ashtons. Two other boys of the same age were in the troupe, and all of us were half starved by the management of the company, and received frequent beatings. We were appearing at a fourth-rate show, giving a midnight performance, in San Francisco at the time of the quake.

"On the morning of the disaster the boss gave me and one of the other boys fifteen cents each for breakfast—an unheard of sum. We roamed around the city watching the fire engines and looking on the whole thing as a sort of 'Last Days of Pompeii' spectacle.

"Our landlady, seeing her house was in the path of flames, gave the two of us permission to take anything we wanted from the house. I selected a grandfather clock, weighing about one hundred and fifty pounds. I soon abandoned it, however.

"One of the biggest kicks was to follow the dynamiters. When they found they had to dynamite a store, they would give people permission to help themselves. My pal and I kept an eye out for the grocery stores, and at one place selected a case of champagne and some caviar. We had never eaten caviar, but we avidly consumed about one hundred dollars worth at one sitting, washing it down with champagne. It was a bit too salty, and we soon found champagne didn't slack our thirst, but there was no water to be had. Finally we located a fire engine, and got the firemen to turn the hose on our heads. This ended my career with 'The Five Ashtons,' and I returned home to Toledo, wiser if not sadder."

Jo Jefferson's Son In "On With the Show"

Thomas Jefferson, featured in "On With the Show," first natural color, talking, singing, dancing Warner Bros. Vitaphone picture, now at the Theatre, was born in New York City and educated there and abroad. He is the son of Joseph Jefferson, most beloved comedian of the American stage, and creator of "Rip Van Winkle," in which his son Thomas starred for a number of years after his father's death. Among Thomas Jefferson's pictures are "Sis Hopkins," "Tarzan of the Apes," "The Fencing Master," "My Lady's Latchkey," "Rip Van Winkle," "The Idle Rich," "The Vermilion Pencil," "Beauty's Worth," "The Tailor Made Man," "Good Men and True" and "The Fortune Hunter."



Thomas Jefferson
Stock S-213
Cut or Mat
Order Separately

Purnell B. Pratt In "On With the Show" Talkie In Color

One of the most important men on the staff of a musical show is the theatrical properties man especially if he owns the scenery.

If the scenery isn't paid for "on the line" all he has to do is to back up the trucks, and the show is over. Purnell B. Pratt, the well-known New York character actor, plays such a role in "On With the Show," the first 100% natural color, talking, singing, dancing Warner Bros. Vitaphone picture.

Pratt knows his backstage life as few men do, for he has been one of the most popular actors on Broadway for twenty years, including ten years he spent with various George M. Cohan productions.

He first appeared in pictures in 1912, in an old two-reeler made at one of the Fort Lee studios. He did not appear in pictures again until 1925, when he played an important role in Hollywood, later appearing with Richard Barthelmess in the First National picture, "Out of the Ruins." He has also played more recently in "Alibi" for United Artists, and in "Through Other Eyes." He is credited with having one of the best voices in Hollywood. "On With the Show" is now playing at the Theatre.



Scene from "On with the Show"—A Warner Bros. Production

EXCITEMENT RUNS HIGH IN NEW JERSEY THEATRE
Nita, the dancer, seeing how matters stand, is already planning to make "angel" produce cash.

Production No. 15—Cut or Mat

TWINKLING FAIRBANKS TWINS DANCE IN "ON WITH THE SHOW"

The exquisite Fairbanks Twins twinkle gayly through the mazes of "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production in technicolor, now showing at the Theatre.

Marion and Madeleine Fairbanks born in New York city, began their terpsichorean career at an extremely early age. Winthrop Ames presented them when they were barely six years old in Maeterlinck's "The Blue Bird." Several years later they were two of the maids of honor in "Snow White and the Seven Dwarfs." They were also in pictures about this time at the Tannhauser Studios in New Rochelle, New York.

Erlanger featured them in "Two Little Girls in Blue." They danced in the "Music Box Revue" of 1922-23 and in Hassard Short's Revue for 1924-5, and in "Mercenary Mary." Marian was in Ed Wynn's "Grab Bag." The sisters appeared together in 1926 with Gertrude Lawrence in "Oh, Kay!" and in George White's "Scandals" at the Earl Carroll Theatre in 1927-8.



Fairbanks Twins
Stock N-16—Cut or Mat
Order separately

Madeleine was featured in "Allez-Oop" and in "Happy."

Possessed of surpassing charm, unfailing vivacity, and an amazing interpretative ability the Fairbanks Twins have won for themselves an enviable place in the hearts of the theatre-going public.

Wheeler Oakman Cast As Big Villain In "On With the Show"

Wheeler Oakman, who is featured in "On With the Show," the first natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production, now showing at the Theatre, was born in Fairfax County, Virginia, in 1890.



Wheeler Oakman

He is related to Fighting Joe Wheeler of Confederate and Spanish-American War fame. His theatrical debut was as juvenile in "Under Southern Skies." He toured for several years in "Strongheart" and "Checkers," playing heavies, and in 1912 went into pictures under Selig, playing Bronco Kid in "The Spoilers" with William Farnum, which, curiously enough, was the first feature length picture. He appeared in Warner Bros. "Lights of New York."

Joining the army in November, 1917, he served in France, receiving his discharge in January, 1919. Since that time he has appeared with Viola Dana, Priscilla Dean, Bessie Love, Annette Kellermann, Colleen Moore and others.

Mr. Oakman has played semi professional baseball, is an enthusiast at golf and tennis, and is the "Dad" of the Beverley Hills "De Molay," the junior Masonic organization.

Josephine Houston in "On With the Show"

Josephine Houston is a member of the cast of "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production in technicolor now showing at the Theatre.

Miss Houston is heard with Arthur Lake in the song "Don't It Mean a Thing to You," and in various dances. To a delightful voice Miss Houston adds charm and beauty.

Harry Gribbon in "On With the Show"

Harry Gribbon, appearing in "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing Vitaphone picture, now at the Theatre, was born and educated in New York City. His first stage appearance was in 1912 with Stella Mayhew in "Flo Flo." He was for a time under the management of George M. Cohan and of Frohman. He was successful on both Keith and Pantages vaudeville circuits and has appeared in many pictures, among them being "Rose Marie," "Chinatown Charlie," "Show People," "Tide of Empire," "Knockout Reilly" and "On With the Show." Many remember him in his initial part "Silk Hat Harry" with Mack Sennett.

"Blow that whistle and ring that bell,—tell that traveler all is well—he's welcome home!"



Scene from "On with the Show"—A Warner Bros. Production
Production No. 16—Cut or Mat

WELCOME HOME

Sung by Henry Frink

Grab his satchels,
And take his grips,
Plant sweet kisses
On his lips—
'Cause he's
Welcome home! Yes!
He's Welcome home!
Look out! folks,
Look out! folks—
Lookout!
Clear the way! . . .
He's welcome home!

FEATURES FOR NEWSPAPERS



Ethel Waters, featured in "On with the Show"—A Warner Bros. Production.

MISS ETHEL WATERS most famous of all crooners of negro melodies adds to the joy of "On With the Show."

Production No. 17—Cut or Mat

HARMONY EMPERORS' QUARTET HEARD IN "ON WITH SHOW"

The members of the famous "Harmony Emperors' Quartet" did their stuff and how—before cameras

and mikes, on the big theatre set where Alan Crosland filmed "On With the Show," the first 100% natural color, talking, singing, dancing Warner Bros. Vitaphone picture now at the ... Theatre.

This colored quartet is rated the best in the nation. It was one of the sensations of Hollywood when it appeared in a prologue at Grauman's Theatre, and later it toured the country with acclaim.

It is appearing as one of the featured numbers in this dual story of a musical comedy and the players in the comedy.

The scenes of the show were filmed on the stage with full musical accompaniment, while most of the dramatic action takes place backstage. Much of the darktown jazz stuff was especially written for this production and is set in the cotton fields down South.

One of the happiest features of the filming of "On With the Show" was the fact that the extras who composed the large audience got such a tremendous kick out of the Harmony Quartet, and their weird and moving negro melodies. If there was an extra long wait between scenes, the extras called for a song, and the Quartet always good-naturedly responded. And the applause that they get was not "movie applause," either.

Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy the Fairbanks Twins, Lee Moran, Joe E. Brown and many others, including a chorus of dazzling beauties, one hundred strong, are in the cast of this picture.

The story is by Humphrey Pearson, the adaptation by Robert Lord, Grant Clarke and Harry Akst did words and dance and stage presentations by Larry Ceballos. Alan Crosland directed.

When Negroes Sing

Robins, larks
And all dem t'ings,
Hesh dey moufs and
Hide dey faces
When Melindy sings!

—PAUL LAURENCE DUNBAR



Scene from "On with the Show"—A Warner Bros. Production.

ALL THE WAY FROM BIRMINGHAM—JUST TO LOOK FOR MY LOVIN' SAM— Production No. 19—Cut or Mat

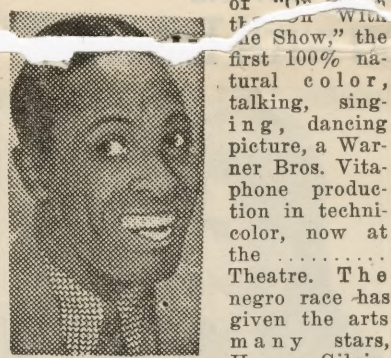
AM I BLUE?

Sung by Ethel Waters

I'm just a woman, a lonely woman
Waitin' on the weary shore—
I'm just a woman, that's only human,
One you should be sorry for—
Got up this mornin' along about dawn—
Without a word of warnin', I found he was gone.
Why should he do it? How could he do it?
He never done it before—
Am I blue?—Am I blue?—
Am I blue—blue—blue?

"ANGELUS BABE" IS DARKTOWN WOW

Angelus Babe, incarnation of syncopation, rushes like a prairie fire through the colorful sequences



Angelus Babe

Stock N-19
Cut or Mat
Order Separately

Spirituals—an incalculable gift. Angelus Babe, and Ethel Waters and the other colored people in "On

With the Show" lend a flashing frenzy, an abandon, a mellow crooning joyousness, a tireless swift-foot ecstasy—that augments the rainbow glories of "On With the Show."

"ON WITH THE SHOW" ADAPTED BY LORD

Robert Lord, who adapted "On With the Show," the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production in technicolor, now at the ... Theatre, was born in Chicago. After graduation from Harvard, he took post graduate courses there, under Professor Baker in his "Workshop 47." He is one of the most prolific writers of the day.

Actor, newspaper man, dramatic and musical critic, director, playwright, author of books and lyrics, for musical shows, Mr. Lord has won an enviable reputation, not only for versatility, but for originality and cleverness.



Scene from "On with the Show"—A Warner Bros. Production.

"OLD ROTTER'S SWEET ON KITTY—YEAH!"

Production No. 18—Cut or Mat

THE CIRCUS EXCELLENT TRAINING SCHOOL FOR THE SCREEN

Many stage actors received their early histrionic training in the circus, later "graduating" into vaudeville and the legitimate. The number of motion picture actors whose first thespian experience was received in the sawdust ring is not so great, yet when three persons connected with one film started their careers in circuses it may be taken for granted that there are many others.

In "On With the Show," the first 100% natural color, singing, talking, dancing picture, a Warner Bros. Vitaphone production in technicolor, which opens on ... night for an extended run at the ... are two players and a director who are children of the circus.

ARTHUR LAKE

Arthur Lake, playing one of the leading roles, is the son of Artie Silverlake who, with his wife, traveled with small circuses throughout the South in trapeze and acrobatic acts. Arthur often traveled with them during the summer and was taught eccentric dancing and the art of tumbling by his father. When the father bought a small road show, which he called "The Silverlake Comedians," Arthur frequently appeared in their programs.

JOE E. BROWN

Joe E. Brown, who, with Louise Fazenda and Sam Hardy, takes care of the comedy in "On With the Show," made his debut on the boards at the age of nine under the "big tops" where he learned the intricacies of the acrobatic art. At the age of fifteen he was demonstrating his accomplishments along that line in vaudeville with "The Five Ashtons." The earthquake in San Francisco ended his engagement with that act and soon thereafter he sought a wider field on the legitimate stage.

LARRY CEBALLOS

The third circus-trained person connected with "On With the Show" is Larry Ceballos. He was born in Iquiqui, Chile, the son of a Chilean father and a Scotch mother who, in later years, appeared as acrobats with the Barnum & Bailey circus. They trained their son to follow in their footsteps, but young Ceballos took a branch road that led to directing musical shows in London for five years. Returning to this country, he directed seven productions of the "Greenwich Village Follies," and staged the dances and ensembles for a number of Shubert musical shows. He directed the presentation dances

and ensembles at Warner Bros. Theatre in Hollywood. When the Warner Bros. accepted Humphrey Pearson's rough draft of a play about the staging of a musical comedy and decided to make it as a singing, talking and dancing Vitaphone picture in natural colors, Mr. Ceballos was assigned to stage the dances and chorus ensembles.

It was Mr. Ceballos who first arranged music in a fashion to make possible the steps of the "Varsity Drag." And it was young Arthur Lake who first introduced the Drag in Hollywood.

AL JOLSON

Al Jolson, star of Warner Bros. "Jazz Singer" and "The Singing Fool," was a follower of the "big tops" in his youthful days. He ballyhooed circus sideshow attractions. Perhaps it was that training which developed his voice so that later he became the greatest singer of "mammy" songs the world has ever known.

KEN MAYNARD

Ken Maynard was long a trick rider with Barnum & Bailey, the Ringling Bros. and the Sells-Floto circuses before he betook himself and his famous horse, Tarzan, into the motion picture studios. Study of a who's who of film folk would doubtless reveal many other cinema players who are circus-bred, but those named above are sufficient to prove that training in the sawdust ring is a developer of the acting talent.

CEBALLOS, MASTER OF STAGE EFFECTS UNDER WARNER FLAG

Larry Ceballos, who is known as one of the most brilliant masters of presentations and stage effects in the country, has been signed to a long term contract by Warner Bros. studio, according to an announcement made today by Jack L. Warner, vice-president and production chief at the Coast studios.

Ceballos for the past year has been in charge of staging the prologues at Warner Bros. theatre in Hollywood, and has also directed a number of acts and chorus ensembles used in pictures.

He was in complete charge of stage effects and chorus work in Warner Bros. lavish spectacle, "On With the Show," the first 100% natural color, talking, singing, dancing picture. It is a story of life backstage during the progress of a musical comedy. So successful was his work in these scenes which are spectacular in color, dancing, and singing and novelty effects that he has been signed to handle all work of this type for the studio.

"On with the Show" is now at the ... Theatre.

FEATURES FOR NEWSPAPERS



Scene from "On with the Show"—A Warner Bros. Production
 "LOOK OUT! FOLKS, LOOK OUT! FOLKS, LOOK OUT! CLEAR THE WAY!"
 Production No. 20—Cut or Mat



Scene from "On with the Show"
 A Warner Bros. Production

ARTHUR LAKE — JOE BROWN in the delightful steeple chase chorus — tuneful — gay — unforgettable.

Production No. 22—Cut or Mat

SEVENTY-TWO "ANGELS" FOR ONE MOTION PICTURE

A new kind of angel has made its appearance on this mundane sphere. Everybody is familiar with the theatrical "angel" who furnishes the money for producing a play or musical comedy. Motion pictures have developed a new kind of angel. They are most important to that industry, although they furnish no money to the producers. On the contrary they cost the producers a lot of money.

The film "angel" is the expert electrician who lights up the scenes that are being photographed. He is called an angel because he works his lights high on the scaffolding above the sets on a motion picture stage.

Seventy-two of these angels were required to light the immense theatre set used in the first 100%

Lover," which occurs on a southern plantation and on the Mississippi River.

Two hundred lights were required for the proper lighting of the huge set, from the sun-ares of several thousand candlepower to numerous "baby-spots." The seventy-two angels manipulated these lights from their perches up near the roof of the studio building on Warner Bros auxiliary studio on the old Vitagraph lot. Filming the entire production in natural colors by the latest improvements in the technicolor process necessitated unusual care in the lighting of the sets and the fabrics worn by the players.

To record the dialogue and sound effects from all parts of the great set thirty-eight microphones were secreted on the stage, in th

natural color, talking, singing, dancing picture, "On With the Show," Warner Bros. Vitaphone production in technicolor which opens for an extended run at the on night.

The theatre set used in "On With the Show" is one of the biggest ever built for a motion picture, it is said, the stage, the auditorium, the front of the house, the lobby and backstage being shown in various sequences. The story is concerned with happenings at the tryout of a musical comedy before it is presented on Broadway, and it takes in all parts of the theatre and includes the sets for the action of the musical comedy, "The Phantom

torium, in front of the house and backstage. They were all connected in an intricate manner with the central control station which assured the recording on the wax discs of only such dialogue and sounds as Director Alan Crosland wished to have heard from the screen when the picture is projected.

Included in the all-star cast of "On With the Show" are Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, the Fairbanks Twins, Sam Hardy, Lee Moran, Otto Hoffman, Thomas Jefferson and others. A mixed chorus of 100 voices will be heard and seen on the screen.



Scene from "On with the Show"—A Warner Bros. Production

ARTHUR LAKE DOES SOME NIFTY STEPS

Production No. 21—Cut or Mat

LET ME HAVE MY DREAMS

Sung by Betty Compson and Sally O'Neil

*What we don't see doesn't hurt us,
 What we don't know doesn't pain—
 And if our faith won't desert us,
 We'll see the sun through the rain.
 Please don't take away my dreams,
 Throughout all this time,
 I've dreamt you're mine—
 Though there's someone else, it seems—
 I belong to you—
 So let me have my dreams—*

ACQUIRING STAGE EXPERIENCE IN TALKING MOVIES

In the sweep of the talking pictures over the country, many film actors have been going on the stage, especially in stock productions in Los Angeles, to acquire practice in the use of the voice. The experience has helped them to maintain their positions as film players in audible pictures.

Sally O'Neil, Arthur Lake and William Bakewell, all youthful picture players in Hollywood, have found a way of acquiring stage experience by acting in pictures. None of them had had any training behind the footlights when Warner Bros. cast them for leading roles, with Betty Compson, in the first 100% natural color, singing, talking and dancing picture, "On With the Show," a Vitaphone production in technicolor, which opens for an extended run at the on night. The story of "On With the Show" deals with the tryout of a stage musical comedy in which Lake, Bakewell and Miss O'Neil play leading roles and are required to act on the boards and to use their voices which are recorded by Vitaphone for the screen.

The filming of "On With the Show" was equivalent to two months' training on the stage for these three youngsters. They were required to speak dialogue, to dance and to sing in the full musical comedy which was filmed for the picture. Now they feel like veterans of the footlights—never having once appeared behind them on the legitimate stage. Talking pictures, if they ever held terrors for them, do so no longer. Lake was the leading man in the musical comedy, Bakewell the head usher in the theatre and Sally O'Neil the check girl. All of them have their chance before the footlights. Such old troupers as Sam Hardy, Betty Compson, Joe E. Brown, Louise Fazenda, Lee Moran the Fairbanks Twins, and Otto Hoffman got as much kick out of the three youngsters' stage acting as they did.

SAM HARDY'S MATCH FOLDERS CARRY HIS PORTRAIT

Many actors carry monogrammed cigarettes because it is fashionable.

Sam Hardy has his portrait printed on the outside of his match folders. This became known when he was acting in the first 100% natural color, singing, talking and dancing picture, "On With the Show," Warner Bros. Vitaphone picture in technicolor, which opens for a run at the on night.

Hardy explained that carrying match folders with his portrait printed on them was not a fad but was due to his height. He is six feet, two inches tall.

"Because I am so tall," Hardy said, "I have found that any person fumbling in his pocket for a match and not finding one, always gazed directly at me when he looked up to ask some one for a match. I was always lending my match folders and not getting them back, so that when I wanted a smoke I had to borrow a match. It was too much trouble trying to keep in matches from ordinary sources, so I put in an order for 2,000 packs, with my portrait and my name on the outside of each pack. The average man, borrowing one, and seeing my name and picture on the outside, remembers where he got it and returns it to me. The result is that I am seldom out of matches now."

Hardy refuses to explain why he had a dollar sign printed on the outside of each match folder, leaving the inquirer to guess whether it means that matches cost money or is just a sign of the success that has come to him in pictures, for his services are always in demand at all of the Hollywood studios.

Alan Crosland directed "On With the Show" from a play by Humphrey Pearson which Robert Lord

adapted. The all-star cast includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, Mr. Hardy, the Fairbanks Twins, Lee Moran and many others. There is a singing and dancing chorus of one hundred. Harry Akst and Grant Clarke wrote the music, songs and lyrics while the stage acts and ensembles were staged by Larry Ceballos. The entire picture is filmed in the latest technical advance of color photography.

MISS SALLY O'NEIL DISCARDS SKIRTS FOR TROUSERS

Sally O'Neil in trousers, with a cap perked over one ear, is an eye-ful.

She discards skirts for trousers throughout most of the action of the first 100% natural color, singing, talking, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor, which opens at the on night.

Miss O'Neil's role is that of a check girl in a theatre and her costume resembles that of an usherette, with light blue trousers, navy blue coat, and a regular bellboy cap. She appears in feminine garb in only one scene in the picture—the final one—and even then her garments are borrowed from an actress in the musical comedy being tried out at the theatre.

The all-star cast of "On With the Show" includes, beside Miss O'Neil, Betty Compson, Arthur Lake, Joe E. Brown, William Bakewell, Louise Fazenda, Sam Hardy, the Fairbanks Twins, Lee Moran, Ethel Waters, Thomas Jefferson, Harry Gribbon and a singing and dancing chorus of one hundred.

FEATURES FOR NEWSPAPERS

AS SKIRTS LENGTHEN, BALDHEADS EXIT FROM FRONT ROW

Chorus girls are taking to clothes and bald-heads are disappearing from the front row.

At a time when the first musical show in which women ever wore tights—"The Black Crook", the forbidden favorite of our fathers—is being revived in Hoboken, N. J., eliciting loud laughs at the bulging hips and wasp waists of the chorus ladies of yesteryear, Larry Ceballos, noted stage director, is going back to dresses of a length and texture that prevailed in the early 'seventies for his choruses in the first 100% natural color, singing, talking, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor, which opens at the on for an extended run.

Mr. Ceballos staged all the theatrical effects, choruses and ensembles for "On With the Show." The hundred chorus girls appearing in the picture, comprising the most beautiful group that could be gathered in Hollywood, wear for the most part filmy afternoon gowns, with transparent picture hats. While legs are not tabooed, they are seldom seen, making a further inducement for bald-heads to find a seat in the middle of the

theatre as good as one in the front row.

Mr. Ceballos maintains that the bald-head is as dead as the dodo and he did not put a single one in the front row of the theatrical of people who witness the tryout of the musical comedy, "The Phantom Lover," about which the plot of the technicolor picture, "On With the Show," revolves.

"Short skirts and the flapper age, bare legs and rolled stockings have taken all the wallop out of front row seats for bald-headed men," Mr. Ceballos avers. "In fact the modern musical show specializes in intriguing concealment, rather than open revelation of feminine curves and graces. Charm is more important than lack of clothing. The bathing beaches where women wear one-piece bathing suits without attracting attention prove that. The day of tights is just as dead as the day when men used to stand at the corner of the Flatiron Building in New York and watch the wind whip a woman's skirt until they got a risqué glimpse a few inches above her ankle, and even higher when rough winds proved favorable. Bare legs and costumes without any kind of skirt of even the most abbreviated length are going out of fashion on the stage. Silken hosiery and filmy skirts which reveal while concealing feminine charms are now the rule rather than the exception in musical comedies. For that reason, I have put the chorus girl in 'On With the Show' into long skirts and kept the bald-heads out of the first row of the orchestra in the theatre set."

Alan Crosland directed "On With the Show" from a rough play-draft by Humphrey Pearson, adapted by Robert Lord. The all-star cast of principals includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, William Bakewell, Sam Hardy, Ethel Waters, the Fairbanks Twins, Lee Moran and others.

WHY FAZENDA NEEDS OLD TOGS

Miss Fazenda, who specializes in eccentric roles, such as she has in Warner Bros. big spectacle, "On With the Show," first 100% natural color, singing, dancing picture now at the Theatre is in constant need of old clothes.

If an executor under a will of some elderly lady, is clearing the attic of her cast-off garments, it is an even bet that Miss Fazenda will be there to see what she can pick up. "It is easy to obtain period costumes of fifty or a hundred or two hundred years ago," explains Miss Fazenda, "but it is extremely hard to obtain clothes that were worn fifteen or twenty or twenty-five years ago. These seem to disappear as if by magic. Women get rid of them as hastily as possible as if not wishing ever to see them again!"

Miss Fazenda has one of the most interesting attics in the world. In it hang, in an odor of camphor, several hundred dresses, hats, petticoats, shoes and wraps of bygone days. She has them insured for many thousands of dollars.

In "On With the Show" Miss Fazenda is her own charming self, seen in the glittering garments of a lady of the cast. She appears in the play and also in the play within the play.

Thomas Jefferson—Louise Fazenda
Joe E. Brown



Scene from "On with the Show"—A Warner Bros. Production.
GREAT TRIO IN AN AMUSING SCENE FROM "ON WITH THE SHOW"
Thomas Jefferson, known as "Dad" has risked all his savings on the show which is on the rocks financially. Joe Brown, comedian of the show catches the eye of lovelorn "Sarah."
Production No. 23—Cut or Mat

FIRST OUTPUT OF WARNER BROS.' HOLLYWOOD TIN PAN ALLEY

Hollywood has a Tin Pan Alley of its own since Warner Bros. installed a music writing department in their studios under the direction of Ray Perkins. As a result of this sudden burst of music, Sunset Boulevard may soon be dubbed "Tin Pan Boulevard." The "Alley" of its New York prototype would never be allowed by the Hollywood Chamber of Commerce. A boulevard in that city can never become an alley—particularly not Sunset Boulevard which is Hollywood's street of stars.

There are nine noted composers in the Warners' song writing department, Mr. Perkins' staff comprising Harry Akst, Joe Burke, Alfred Bryan, Grant Clarke, Al Dubin, George W. Meyers, Herman Ruby and Norman Spencer.

Two of them have composed the music for the first 100% natural color, talking, singing, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor, which will open an extended engagement at the on The composers responsible for the music in "On With the Show" are Harry Akst, known for his songs, "Baby Face," "Bouquet of Memories" and dozens more, and Grant Clarke, writer of numerous successes, among them "Dirty Hands, Dirty Face" and "There's a Little Bit of Bad in Every Good Little Girl."

"On With the Show" is a story of backstage life with a musical comedy company which is shown in action, thus calling for original music and lyrics as well as giving splendid opportunity for filming in natural colors. The latest technical improvements in technicolor are said to permit of filming all colors with perfect naturalness. Alan Crosland directed the picture from

Robert Lord's adaptation of a story by Humphrey Pearson. In the all-star cast are Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, William Bakewell, Louise Fazenda, Sam Hardy, Ethel Waters, the Fairbanks Twins, Lee Moran, Otto Hoffman, Thomas Jefferson and many others in addition to a singing and dancing chorus of one hundred.

In The Land of Let's Pretend

Sung by Mildred Carroll

Games we played when
We were little children,
Still seem nice somehow—
After all we're only
Little children,
Tho' we're grown up now.
Babies have to use
Imagination,
In their games each day,
And you and I can get
A sweet sensation,
Doing just as they.
There's no game
In all creation,
That I'd really
Rather play—
Come dear, and wander
Through the land
Of Let's Pretend—
Away out yonder
Where the Springtime
Has no end....

Natural Color Pictures Bring New Problems To Wardrobe Staff

Color harmony is a new problem that besets the path of the motion picture director. It promises to become more important in the future for the latest technical advances in color photography point to the time probably not so far distant, when the majority, if not all, motion pictures will be filmed in natural colors. Such great advance has been made in the technique of photographing color that every shade may now be registered in its correct tone with the single exception of orchid, which is still recalcitrant. It is a rare shade and can be dispensed with in the making of motion pictures in color. But it is only a question of time until the scientists working to perfect the process will have overcome this rebellious color.

The film director delegates much of the worry over contrasting and harmonizing colors to the wardrobe department, otherwise the making of a picture would eat up too much time and money. The wardrobe departments are sitting up nights to keep pace with this latest revolution in the film industry. Where formerly they could rent costumes without much thought as to colors, many of which registered in approximately the same tone of gray, now they must guard against the clash of colors.

That this is a real problem was demonstrated in preparing the costumes for the filming of the first 100% natural color, singing, talking, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor which will

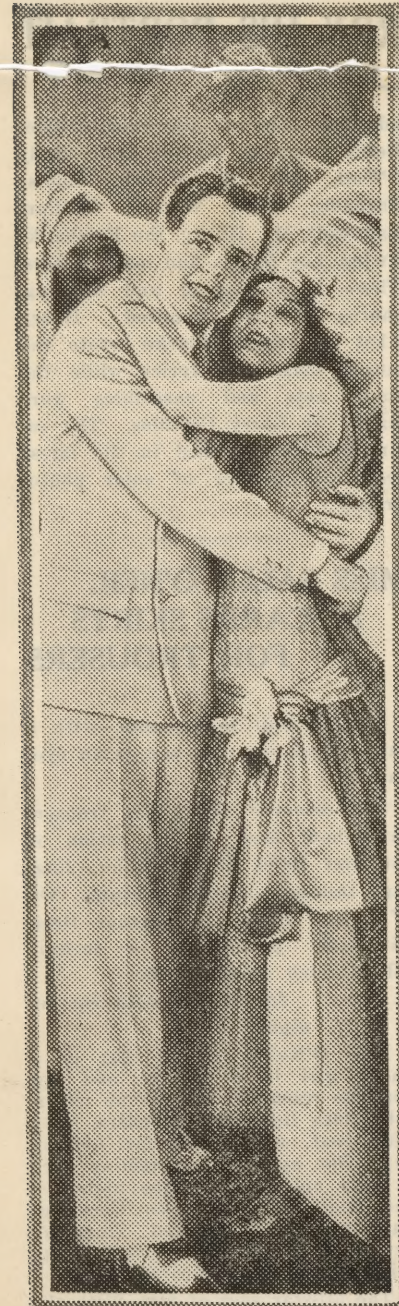
at the where it opens for an extended run. The action of the story takes place in a theatre where a musical comedy is being tried out for Broadway presentation. Not only are many acts of the musical comedy shown as they are performed on the stage, but there are many glimpses of backstage events, in the orchestra and the balcony of the theatre, in the lobby, the check room, the box office and the theatre front. The set in which the action takes place includes everything within the four walls of a theatre and is said to be the biggest film set ever built.

To dress the principals and the one hundred members of the chorus, who have many changes of costumes, it was necessary for the wardrobe department to provide 1,200 costumes. In the days of black and white photography, when it was easy to observe color tones, it was a simple process to rent costumes from one of the many big establishments catering to the needs of film producers. For "On With the Show," it was necessary to make the costumes, to select colors that harmonize. Not only did each change of costume for the members of the chorus have to harmonize, but there must be no clash between the shades of their dresses and the costumes of the principals, some of whom wore the same gowns through successive scenes. Five elaborate scenes of the stage show, several calling for changes of costume, are shown in the finished picture.

Earl Luick, creator of fashions for Warner Bros. productions, and his assistants had other problems besides color harmony to struggle with. In many cases it was necessary to obtain the materials, and then dye them. Neither the clothing stores nor the mills in Los Angeles, for instance, carried in any quantity the vivid colors of cloth needed for the chorus men. The cloth was bought and then dyed to match or contrast with other color in the scenes in which the men appear.

"We had to make photographic tests of each scene to check back on the colors," says Mr. Luick. "Most of the colors photograph ex-

(Continued on Page 11)



Scene from "On with the Show"
A Warner Bros. Production
ARTHUR LAKE — JO HOUSTON
"Don't it mean anything to you?"
Production No. 23—Cut or Mat

FEATURES AND REVIEWS

ACTORS' HAIR ADDS TO WORRIES OF MOTION PICTURE DIRECTOR

The motion picture director may be forgiven if he believes that hair was given to people for the sole purpose of adding to his worries. Alan Crosland has had his troubles because actors' hair insists on growing during the weeks, sometimes months, that a picture is in production, even though the action of the picture itself may be confined to a day or two.

When he was assigned to direct the first 100% natural color, singing, talking, dancing picture, "On With the Show," Warner Bros. Vitaphone production in technicolor, which opens an extended run at the ... on ... he took measures to counteract his hirsute worries.

"In a picture like 'On With the Show,'" says Mr. Crosland, "where all the action takes place during one evening at the tryout of a musical comedy, it is necessary for the director to watch his haircuts and his bobs or he will have auditors laughing at the picture—and probably in serious scenes.

"We don't notice a difference in the length of a person's hair from day to day when we see that person every day, but it does grow, and when the filming of a picture requires several months—'On With the Show' took two months—it is difficult to have the actor keep the same kind of a haircut that he had at the start of the picture.

ences notice such things very quickly and I took steps to guard against strange differences in the players' haircuts and bobs.

"I sent the members of the cast to a good barber just before beginning to film the picture." I instructed the barber to notice how he cut the hair of each actor, and to remember it so he could duplicate the haircut. Then the players were instructed to visit this barber every week until photography was completed. They followed my instructions, lifting a great deal of worry from my shoulders."

"On With the Show" is the first Warner Bros. picture to be photographed entirely in natural color. The action takes place on the stage and backstage at a musical comedy tryout. The music, songs and lyrics for the musical comedy within the musical comedy were written by Harry Akst and Grant Clarke. In the all-star cast are Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, the Fairbanks Twins, Sam Hardy, Lee Moran and others, assisted by a singing and dancing chorus of one hundred.

Louise's Own Mother Wouldn't Know Her

Louise Fazenda's own mother wouldn't know her in her make-up for "On With the Show," Warner Bros. first 100% natural color, talking, singing, dancing picture now showing at the ... Theatre.

In her role as a kittenish actress, Miss Fazenda wears a flaming red wig that old man Henna himself must have made. It is frizzled and curled and of a color that never grew naturally on anybody's head.

"On With the Show," is the first all-color, all-talking picture and the photography was

new ... brings out all hues in exactly their proper value.

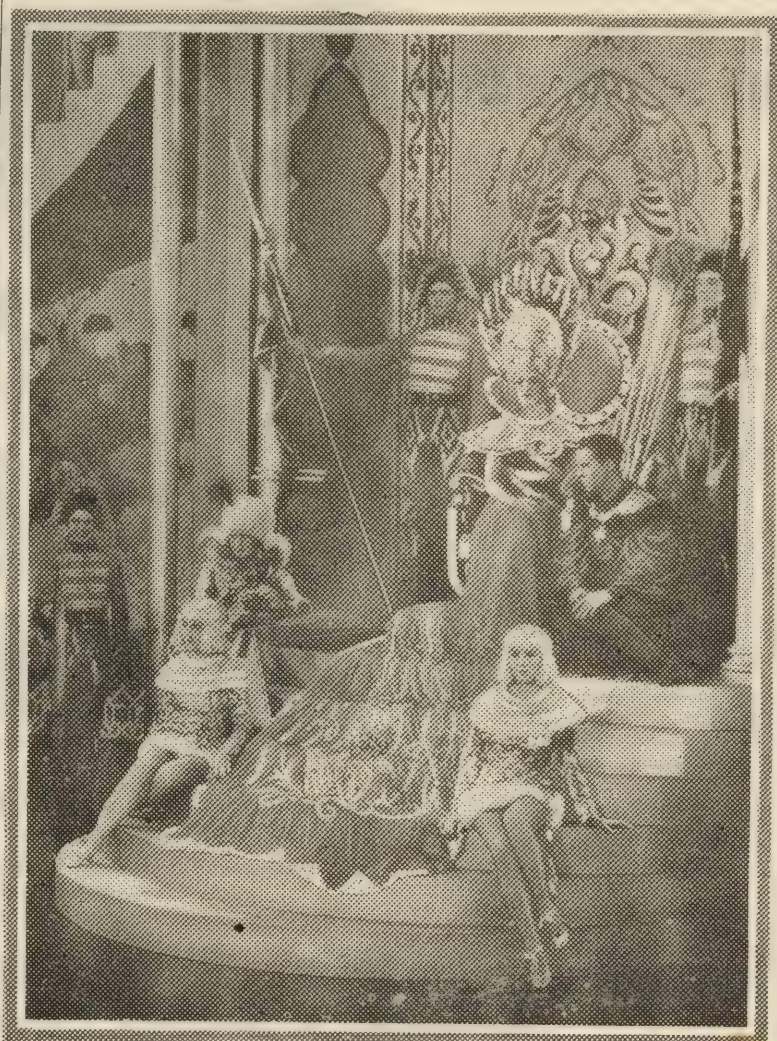
Miss Fazenda incidentally has one of the best voices in Hollywood for talking pictures, and it acts as a perfect compliment to her pantomimic ability. Alan Crosland directed "On With the Show," and Sally O'Neil, Arthur Lake, William Bakewell, Betty Compson, Sam Hardy, the Fairbanks Twins, Lee Moran, Joe E. Brown and many other famous names are in the cast. The story is by Humphrey Pearson, the scenario by Robert Lord.

NATURAL COLOR FILM STUMP WARDROBERS

(Continued from Page 10)

actly in their natural tones, yet there are off-shades that had to be corrected by materials. Some shades of green show darker than they appear to do to the eye. This is because of the darker green pigments of the dyes are concealed by the sheen of the cloth. On the other hand, what appears to be an ordinary blue before the brilliant lights on the set will photograph with a slight green tinge because of the invisible pigments. But in general, every shade and tone gives its proper value in this new photographic process. Orchid was the only color which refused to register.

"In scenes where absolute silence, except for the voices of the actors, is demanded, we were compelled to avoid the use of taffeta and similar cloths, beads and artificial flowers because of the slight crackle that emanates from them in movement. The sound was picked up by the microphones and interfered with the clear registering of the players' dialogue."



Scene from "On with the Show"—A Warner Bros. Production
GORGEOUS SCENE FOR "THE PHANTOM LOVER"
musical fantasy which is played by the actors while their own life stories unfold.

Production No. 26—Cut or Mat

RAINBOW GLORIES OF SINGING FILM BEGGAR WORDS

"On With the Show"

Warner Bros. present the first 100% natural color, talking, singing, dancing picture, a Vitaphone production (in technicolor). Words and music by Harry Akst and Grant Clarke. Dance and stage presentations by Larry Ceballos. Based on the story by Humphrey Pearson. Scenario by Robert Lord. Directed by Alan Crosland. Cast includes Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Harmony Emperors' Quartet and a beauty chorus of one hundred dancing girls.

All the colors of the rainbow come to the aid of Vitaphone in "On With the Show." The amazing picture is a riot of glorious hues and melodies, dancing feet and up-to-the-minute songs. The intensely human story of a company of stranded players, is set in the glamor of a fantasy, which the company is playing, while the intimate story of theirs goes on. The Fairbanks Twins, those exquisite dancers, beloved of Broadway, twinkle through the maze of exciting scenes; Joe E. Brown is there with what is beyond doubt the most contagious laughter in the world. Betty Compson and Sally O'Neil are their loveliest; Arthur Lake, recruit from circus sawdust, and with the charm of husky youth

Bakewell, among the most pleasing of juveniles; Fazenda with her antics, Ethel Waters, queen of the negro crooners and the famous Harmony Emperors' Quartet and a host more—make an evening's entertainment not to be equalled anywhere.

The real story is that of the way in which the company's wily "angel" is made to produce the needed cash to pay off the company. How his doing so is made possible by the prima donna who hands him a swift uppercut; how she refuses to go on with the next scene, and leaves the spot open for pretty Sally—who wows the crowd and makes Broadway stardom a surety; and a score of other interesting adventures go to make "On With the Show," the one play you should not miss.

"ON WITH THE SHOW" DELIGHTS AS FIRST SINGING COLOR-FILM

Last night's audience at the ... Theatre uproariously acclaimed "On With the Show," the first 100% natural color, talking, singing, dancing picture a Warner Bros. Vitaphone production (in technicolor).

The color is soft and glamorous and has none of the eye-offending rawness which has marked other and earlier attempts at reproducing the hues of nature. Vitaphone, perfect in rendition of the speech and songs and music of "On With the Show," is given marvelous reality by this innovation. The story has to do with a company of stranded troupers, who, while their amusing adventures go on, are playing a musical fantasy known as "The Phantom Lover." The cast includes such screen favorites as Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, Ethel Waters, William Bakewell, Fairbanks Twins, Sam Hardy, Lee Moran, Wheeler Oakman, Harry Gribbon, Thomas Jefferson, Harmony Emperors' Quartet and a dancing beauty chorus of one hundred. The story is by Humphrey Pearson, the scenario by Robert Lord and Alan Crosland directed. Grant Clarke and Harry Akst did words and music and the dance and stage presentations are by Larry Ceballos.

"ON WITH THE SHOW" THRILLS WITH RAINBOW RIOT OF COLOR, MELODY, DANCING AND SONG

Warner Bros. Present "On With the Show," the first 100% natural color, talking, singing, dancing picture a Vitaphone production (in technicolor). Words and music by Harry Akst and Grant Clarke. Dance and stage presentations by Larry Ceballos. Based on the story by Humphrey Pearson. Scenario by Robert Lord. Directed by Alan Crosland.

THE CAST

NITA	BETTY COMPSON
HAROLD	ARTHUR LAKE
KITTY	SALLY O'NEIL
BEATON	JOE E. BROWN
SARAH	LOUISE FAZENDA
BERNICE OF BIRMINGHAM	ETHEL WATERS
JIMMY	WILLIAM BAKEWELL
TWINS	FAIRBANKS TWINS
JERRY	SAM HARDY
PETE	LEE MORAN
DURANT	WHEELER OAKMAN
JOE	HARRY GRIBBON
DAD	THOMAS JEFFERSON
PLANTATION SINGERS	HARMONY EMPERORS' QUARTET
CHORUS OF ONE HUNDRED BEAUTIFUL GIRLS	

"On with the Show" is the most glamorous picture of the stage and stage people ever filmed. The story is unusual and the perfect rendition of speech, song and music, together with the fact that all is seen in soft and glowing natural colors makes it absolutely enthralling.

The construction of the piece makes it possible to catch fantasy as well as fact; for the company of players—stranded for the moment—are putting on a musical comedy known as "The Phantom Lover." This gives the opportunity for much gorgeous costuming and a riot of rainbow tints which are calculated to get all the "ohs," and "ahs" and adjectives in the house, at work.

The play goes on while backstage there is extreme commotion owing to the fact that the pay is past due and that the "ghost" refuses to "walk." It all happens in a small Jersey town, where the prospective Broadway musical show is doing a hideaway. The play has an "angel," who has been furnishing the money because he wishes to win favor with Sally O'Neil who acts as check girl. Her father, played by Thomas Jefferson, affectionately known as "Dad" has taken all his savings out of the local bank to save the play from disaster. The "angel" is unsuccessful in his efforts to "make" Sally, because she is ardently loved by Jimmy, the head usher, who believes that she should be the star, instead of Nita, the dancer, played by Betty Compson. After some exciting moments in which heads are not handled any too gently and the box-office is robbed, Nita finds how the land lies and aided by a few sips *aqua vitae*, knocks out the angel, makes him come across with the missing cash, and announcing herself unable to go on with her act, lets the pretty Sally take her place.

"On With the Show"

The world is all a fleeting show,
For man's illusion given.....

—TOM MOORE.



Joe E. Brown, featured in "On with the Show" A Warner Bros. Production.

JOE BROWN AS KING'S FOOL in "The Phantom Lover," fantasy within the modern story of "On With the Show."

Production No. 25—Cut or Mat

FEATURES FOR NEWSPAPERS

SCREEN AND STAGE GO TO AID OF THE SUGAR BARONS

The sugar barons did not need a higher tariff to add more millions to their bank accounts. If the Congressional committee on tariff revision had kept in touch with stage and screen they would have perceived that the additional millions would flow into the pockets of the original Sugar Daddies and would not have tinkered with the tariff on sugar.

TARIFF RELIEF

It had been made certain some months before the committee reported to Congress that the sugar barons needed no tariff relief by a ukase issued by Florenz Ziegfeld, and concurred in by George White and Earl Carroll, glorifiers-in-chief of the American girl, that the day of the slight, slim, slender, slivery chorus girl had touched sundown, to be superseded by a more glorified type—a type with curves and hips an' everything.

The opening of the theatrical season in New York last fall, saw the fulfillment of the producers' dictum — spindle-shanks were not noticeable by their absence from the musical comedy stage; the vanities that had led to the follies, resulting in scandals, in the attempt to be svelty, slender and hipless had gone the way of vesterd's fashions, to be succeeded by pleasant plumpness, thighs that is thighs, and freedom from dietary worries.

REACH FOR A SWEET

All the world and his wife—particularly his wife—knows that what is fashionable in Eve's-flesh on stage and screen is going to be copied by all the women in the country. The return to fashion of plumpness, struck off the fettering dietary shackles from our women-kind and they made a concerted rush for the sugar-bowl and the bon-bon box, sending the sugar stocks kiting, bring in the few more millions needed by the starving sugar barons. Congress was too hasty, or was there a conspiracy between our dignified law-givers and the glorifiers of feminine pulchritude? Perhaps the public should start an investigation on that point.

DAY BY DAY

But be that as it may, to quote a once popular comedian, the chorus girl of today is noticeably more plump than was her sister of last year. The screen is keeping pace with the stage in that respect. The chorus girls that are seen twice daily on the screen of the Warner theatre where the first screen operetta, "The Desert Song," is being shown, run to curves of a graceful roundness as is befitting the hours of Sahara sheiks. Still further progress towards the curves of delight are said to be pictured in the first 100% natural color, singing, talking, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor, which opened last night at the Theatre for an extended run. Director

Alan Crosland, and Larry Ceballos who staged the choruses and ensembles of that all-color picture, are reported to have rejected the slender beauties of Hollywood's ranks of extras in favor of the pleasingly plump sirens of whom a hundred are seen on the screen in all the gorgeousness of vividly colored skirts of a filmy texture that conceal and yet reveal the curves of fashion.

"On With the Show" is built around a tryout performance of a musical comedy designed for a Broadway opening and recounts the dramatic and comedy incidents that take place on the stage, in the auditorium, backstage and in front of the house. The chorus girls are seen in the various acts of the musical comedy which were caught by the motion picture camera. The all-star cast of principals includes Betty Compson, Arthur Lake, Sally O'Neil, Louise Fazenda, Joe E. Brown, Ethel Waters, William Bakewell, the Fairbanks Twins, Sam Hardy, Lee Moran, Thomas Jefferson and others.



Scene from "On with the Show"—A Warner Bros. Production

NITA HAS JUST WALLOPED THE "ANGEL" IN THE jaw. Forced into penitence, he pays up salaries of the cast, and promises to back the play for a Broadway run.

Production No. 28—Cut or Mat

Back Stage Life, Theme of Many Stage Hits, Revealed in Natural Color Singing Spectacle

"On With the Show," a Warner Bros. Vitaphone Production in Technicolor, Now Showing at the Theatre

The public has always manifested a keen interest in what happens back of the curtain of the stage. They like to know what their favorite actor or actress eats, what he wears, what time he gets up, what kind of cigarettes he smokes. Their interest has amounted to fascination—a fascination due mainly to the fact that the stage typifies romance and mystery to them. This romance and mystery the public at once transfers from the play upon the stage to the actors. Everything about the players and the stage holds a vivid appeal to their imagination.

Writers for the stage have not been slow to seize upon the public's interest and to exploit it in their plays, to the health of their pocket-books and those of the producers. The modern playwright does not often resort to the play-within-a-play idea, but mainly to stories about players and their private lives and backstage experiences. They did not set the fashion. Shakespeare probably originated it with "Hamlet" where the play-within-the-play is used to catch the conscience of the King and in which Hamlet gives the strolling players one of the best disquisitions upon the art of acting ever penned. In his "Midsummer's Night's Dream," Shakespeare again made use of the short play within the play.

"Peg Woffington," "David Garrick" and "The Royal Box" are other old plays about the stage and its people. In recent years there have been many productions revealing backstage secrets. It would look as though actors and playwrights having passed the stage where they were regarded as vagabonds and scoundrels were so proud of their profession, so interested in it and in themselves that they just had to take the public into their confidence and tell them all the

inner workings about the private lives

James Forbes twice made use of the theatre as backgrounds for his plays, once in "The Chorus Lady" where it was simply a background, and then in "The Show Shop" which was a pretty complete expose of what goes on back of the curtain when a play is produced. Arthur Wing Pinero presented a lovable group of stage folks in "Trelawney of the Wells" and George Bernard Shaw a more sophisticated group—to which the newspaper critics were added—in "Fanny's First Play."

George S. Kaufman's "The Royal Family" is an off-stage story of a great family of thespians, presumably founded upon the Drew-Barrymore families. Edna Ferber's "Show Boat," and the musical production based upon it, showed the inner workings of the river show-boat. "The Barker" presented a colorful and dramatic story of the carnival tent show life; "Burllesque" is sufficiently characterized by its title. "Merton of the Movies," which Harry Leon Wilson wrote about picture studios and screen actors, was adapted to the stage and then done in films—a big hit in all three media. Other recent plays dealing with actors and the stage are "The Spieler," "Ballyhoo," "The Jazz Singer." Of an older vintage were "Hearts Are Trumps," an old Drury Lane melodrama, "Sweet Nell of Old Drury" and "Zaza" in which Mrs. Leslie Carter has one of her biggest successes.

It will be noted that few of these productions dealt with the movies, but the films have frequently concerned themselves with the stage and its theatre. Most of the plays mentioned above have been made into pictures. The first 100% natural color, singing, talking, dancing picture, "On With the Show," a Warner Bros. Vitaphone production in technicolor, which opens for a run

back-stage life. The story, written by a former advertising man who has long been interested in the theatre, shows the tryout performance of a musical comedy, "The Phantom Lover," being got ready for its Broadway opening, with all the happenings out front, on the stage and backstage, which tend to make producers of musical comedy prematurely gray-headed. It is entirely filmed in the latest development in color photography and is said to be a gorgeous treat for the eye as well as for the ear. Alan Crosland directed with an all-star cast which includes Betty Compson, Arthur Lake, Sally O'Neil, Louise Fazenda, Joe E. Brown, the Fairbanks Twins, Sam Hardy, Lee Moran and others, and a singing and dancing chorus of one hundred.

EXTRAS KEPT HAPPY IN "ON WITH SHOW"

The reputed boredom of extra players, while waiting around between scenes in the movies, was non-existent on the immense theatre set where Warner Brothers' "On With the Show," first 100% natural color, talking, singing, dancing picture, now at the Theatre was being filmed.

Instead, the extras were entertained by an array of talent that would make a New York ticket-speculator green with envy.

Joe E. Brown, famous for years in vaudeville, was generally clowning around. Arthur Lake amused himself thinking up new eccentric dances, Sam Hardy gave the impersonations that made him famous on the stage, and Lee Moran put on one of the roughhouse acts that made him famous in variety. At other times members of the Harmony Quartet of colored singers, who are nationally famous for their melodies, tuned up, or the Fairbanks Twins tripped the light fantastic. And if that wasn't enough Louise Fazenda did her stuff! Alan Crosland the director expressed his delight that the extra talent on his set were in a mental condition so like that of the cows in the famous ad.

Brand New Reason For Wearing Of Green, In Talkie

If he was wearing the green, it was known that he was a member of Alan Crosland's troupe filming "On With the Show," the first 100% natural color, talking, singing, dancing picture a Warner Bros. Vitaphone production in technicolor now at the Theatre.

Crosland purchased every member of his staff, assistant directors, property men, camera men, electricians, and carpenters, green polo shirts, which promise to be quite the rage for studio workers in Hollywood.

His action was not entirely altruistic. At the auxiliary studio three-quarters of a million dollars worth of construction work was going on. There were several hundred workmen of all sorts busily engaged in erecting new stages, electrical equipment for recording talking pictures, carpenter shops and film vaults.

As a result, Crosland, when he started shooting this picture, quickly found that he couldn't tell a carpenter or electrician of his own troupe, from one of those employed by the construction company. He would ask an electrician to move a light, only to be coldly informed by the latter that he was working for the telephone company.

It was to eliminate such confusion that he bought green polo shirts, of the prevalent fashion, open at the neck, and resembling an ordinary white sweater shirt in texture, minus the fleece. He bought himself one, too. However, he found that, in his green shirt, he was being ordered by members of his troupe to help move a light, or give a hand to a prop. To save explanations he bought himself an orange polo shirt which now is the badge of the director as much as the open-throated shirt and riding boots used to be in the days before pictures talked.

Mixups still do happen, however, and one of the most amusing had to do with a Warner publicity man, who wandered onto the "On With the Show" set, where Sally O'Neil, Arthur Lake, Betty Compson, William Bakewell, Louise Fazenda, Sam Hardy, and others were working. He had innocently bought himself a green sweater, one of the same shade as the polo shirts.

"Hey, you" yelled a property man, "give a hand to this prop." The publicity man did. "Hey you," yelled an assistant electrician, a moment later, "why don't you help hoist this light?" He did. "Hey you," came a voice a moment later, "take this broom and sweep up that floor." Again he obeyed.

Then he sensed the reason and went and brought back his typewriter. "Hey you," he yelled in turn at the three assistants, "Get busy here, and type me out some stuff!"

"On With the Show"

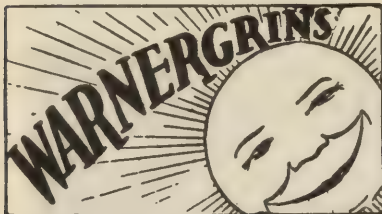
*On with the Show!
In the Play of Life,
Hide from the crowd
Your inward strife.*

*Learn the lines,
Put on the mask.
Await the cue,
And to the task.*

*Play your part.
Say as you go:
The show is over—
On with the Show!*

HARRY LEE

FEATURES FOR NEWSPAPERS



Selected by LOUISE FAZENDA

(For Programs and Papers)

Bad Case

A psychiatric board was testing the mentality of a negro soldier.

"Do you ever hear voices without being able to tell who is speaking or where the sound comes from?"

"Yes, suh," answered the negro.

"And when does this occur?"

"Over de radio."—N. Y. C. Lines Magazine.

Their Ideals

He: "My ideal of a wife is one who can make good bread."

She: My ideal of a husband is one who can raise the dough in the hour of knead."—Catalina Islander.

Indignant Protest

"I tell you I won't have this room," protested the old lady to the bell boy. "I ain't going to pay my good money for a pig-sty with a measly little foldin' bed in it. You think jest because I'm from the country..."

Disgusted, the boy cut her short. "Get in, mum. Get in. This ain't your room. This is the elevator."

—N. Y. C. Lines Magazine.

The Regular Line

A well-known actor, bereft of his favourite barber, perforce entrusted his face to strange hands. In the course of being shaved he received a gash across the chin.

The next day he returned to the same shop, trusting, however, that he would be shaved by a different barber. But it was at the rush hour, and he was forced to take the same one.

As he lowered to the horizontal shaving position the latter's eye caught the chin wound—and lingered there.

"Ah," said the barber, "I see you shave yourself."—Tit Bits.

Shorthand

One: You didn't eat your second piece of bread."

Another: "No— B. V. D."

One: "What do you mean?"

Another: "One piece suits."—

Catalina Islander.

Friendly Soul

In a fashionable London home a new maid had been engaged. She was Welsh, and at first her mistress found great difficulty in remembering her name.

"Now, what was your name?" she asked during the first day. "I find it difficult to remember.

"Call me Ginger," replied the maid; "all my pals do."—Tit Bits.

A Wealthy Investor

Little Freddie—"Huh, my father's richer than yours. He's rich enough to buy all of New York."

Little Eddie—"That's nothing. I heard Pa tell Ma this morning he was going to buy New York, New Haven & Hartford."—N. Y. C. Lines Magazine.

"ON WITH THE SHOW" SPORTS HOOFERS BY THE HUNDRED

The greatest collection of native-born hoofers—eccentric buck and wing or what have you, that ever wiggled a wicked foot under one roof is to be seen in Warner Bros. "On With the Show," the first 100% natural color, talking, singing, dancing Vitaphone picture, now at the Theatre.

Arthur Lake and William Bakewell, who play leading roles, and both experienced tap dancers, but they are forced to take a back seat to a dozen others who have been gathered for this picture. The Fairbanks twins are among those present—and Josephine Houston and Ethel Waters and Angelus Babe! Nearly all of the boys and girls in the chorus of the show—the picture is woven around the try-out of a musical comedy—were borrowed from Larry Ceballos' brilliant prologue at Warner Brothers' theatre in Hollywood. Ceballos himself directed the stage presentations and dance numbers.

Joe E. Brown is one of the world's best eccentric dancers and the same applies to Lee Moran. Both play important roles in the picture. However it remains for several members of the Harmony Singers, a group of negroes who appear in a number of scenes, to take the prize. They can out-dance everyone else in the show, being conversant with every kind of tap-dance.

Alan Crosland directed "On With the Show." Others in the cast are Sally O'Neil, Betty Compson, Louise Fazenda, Sam Hardy and Thomas Jefferson.



Scene from "On with the Show"—A Warner Bros. Production

KITTY HAS JUST BROUGHT DOWN THE HOUSE

Production No. 27—Cut or Mat

LITTLE STORIES ABOUT THE CAST

BETTY COMPSON—No brighter star has shown in talking pictures than Betty Compson, and added luster gathers about her name for her magnificent performance in this witty, colorful, and brilliant picture of show life. She will be especially remembered for her work in "The Barker."

ARTHUR LAKE—is one of America's youthful favorites. Who can forget his wonderful performance in "Harold Teen?" Or his work in the "Seventeen" series. All of Arthur Lake's personality shines forth in this picture, where he plays the role of a romantic juvenile on the stage, and just a hungry kid, back of it.

SALLY O'NEIL—Never has the star of "Mike" had a better role than this—the cheek girl in a theatre. Sally O'Neil's sparkling personality and winning voice make her a real hit. And Sally O'Neil in trousers—with an usher's cap perked over one ear—is an eyeful! Her work in talkies is already well known.

JOE E. BROWN—Here is the comedian of the talkies, just as much as Charlie Chaplin and Harold Lloyd were the peers of pantomime in silent pictures. Joe E. Brown, he of the changeable expression, the enormous mouth, the funny voice, and the uproarious laugh is a real hit. He sings several songs in the manner that made him the bright particular star of the stage musical comedy, "Twinkle Twinkle."

LOUISE FAZENDA—Miss Fazenda was a true star before the talkies ever came. But they doubled her comedy value, and made the public realize that the charm of her voice did not belie her screen appearance. She's great in "On With the Show." She wears a henna-dyed frizzed wig—and don't forget that this is an all-color picture.

WILLIAM BAKEWELL—is the hero of this story. If you thought he was good as the prince with Douglas Fairbanks in "The Iron Mask," you should see him in "On With the Show." This young leading man is the real discovery of the year, and his voice is just as good as his appearance. Put your bets on Bakewell!

THE FAIRBANKS TWINS—These clever entertainers are known wherever there is a speaking stage. Originally getting their start in the pictures, they went into vaudeville and into stage productions with tremendous success.

SAM HARDY—is one of the best known comedians of both stage and screen. He has one of the most important roles in this picture, which he sustains with all of his usual brilliance.

LEE MORAN—will be best remembered by his work as one of the newspaper reporters in "The Racket." Moran is an inimitable comedian and he has never had a better role than that of the boss of the stage hands in "On With the Show."

THE DIRECTOR
ALAN CROSLAND—has a record not only of directing big pictures, but of making all of them successes! His deft and smooth direction are noted throughout Hollywood. "Beloved Rogue" and "The Jazz Singer." His greatest achievement to date is "On With the Show."

THE AUTHOR
HUMPHREY PEARSON—is the author of this fast moving, witty, and dramatic story. It is his first story. For years he was the head of an advertising agency in New York. His first effort was so good that Warner Bros. immediately bought it and made it into the biggest picture of the season. Being an advertising man, he understands sales angles, and there are plenty of them in "On With the Show."

THE SCENARIST
ROBERT LORD—one of the veterans of the scenario business, wrote the script. He did "The Lion and the Mouse" and "On Trial."

Rainbow Souvenir Book



Gorgeously colored and profusely illustrated this "On With the Show" is a valuable souvenir of the first 100% natural color, talking, singing, dancing picture. May be had in lots of not fewer than one hundred at reasonable prices. Retails at twenty-five cents. Order direct from the publisher.

AL GREENSTONE

1547 Broadway, New York

CATCHLINES

Rainbow Riot of Mirth and Melody

Girls! Girls! Girls!
Dancing! Singing!
Girls! Girls!
Girls!

"On With the Show"—
As tuneful as Springtime
As gay as Summer
As colorful as Autumn,
As glittering as Winter—
"On With the Show!"

"On With the Show"—
Enchanting love story told
in a garden of dreams—
Merriment! Melody! Song!
Youth!

Colorful! Tuneful!
Comical! Beautiful!
First 100%
Natural Color
Talking! Singing! Dancing!
Picture—
A Warner Bros.
Vitaphone
Production in Technicolor

SEVEN BIG SONG HITS UNDER ONE COVER!

ALL THE SONGS featured in WARNER BROS. VITAPHONE PICTURE

On With the Show including
 "AM I BLUE" "WELCOME HOME"
 "LET ME HAVE MY DREAMS"



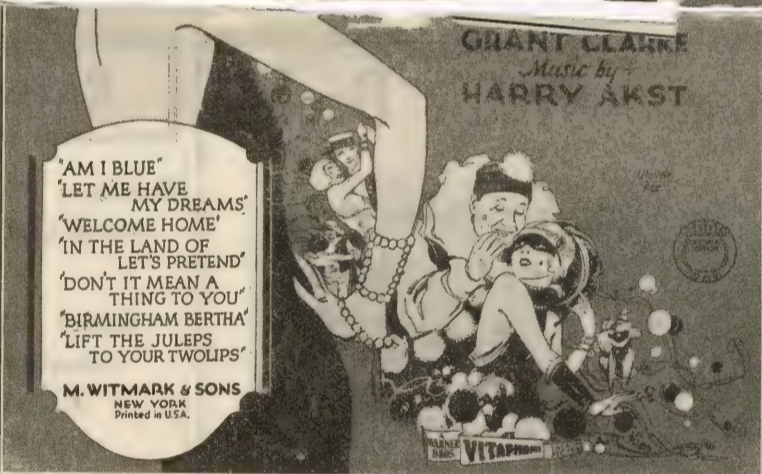

BRILLIANT WINDOW STREAMER IN ORANGE, PURPLE AND YELLOW—ABOVE REDUCED TO HALF SIZE

Witmarks Are Hitmarks

Theme songs will be featured with all Warner Bros. Vitaphone pictures and the publishers will be M. Witmark & Sons, the oldest music publishing house in the United States.

Theme songs are invaluable aids to selling, and orchestras, singers, dance bands, mechanical devices and radio are the living messengers employed by M. Witmark & Sons in spreading the vogue of Warner Bros. theme songs.

M. Witmark & Sons, of 1650 Broadway, New York, have branches from coast to coast (see list on this page) for the convenience and assistance of showmen. Experienced song pluggers are on call at all Witmark branches.



TITLE PAGE—ORANGE AND PURPLE

Witmarks Are Hitmarks

M. Witmark & Sons, publishers of "On With the Show" songs—seven big song hits under one cover—offer exhibitors gratuitously.

STREAMERS
 TITLE PAGES
 BRILLIANT POSTER

This is a three color cardboard window poster illustrated and fitted with easel. Furnished to song dealers.

PROFESSIONAL COPIES
 ORCHESTRATIONS

For organist and orchestra for the exploitation of "On With the Show" songs before coming of the picture.

M. Witmark & Sons, before the coming of the picture, will notify song dealers and supply them with material.

Exhibitors should get in touch with local song dealers and arrange for co-operation in boosting the songs and the picture.

"ON WITH THE SHOW" SONG RECORDINGS

COLUMBIA PHONOGRAPH CO.

"Am I Blue"

"Birmingham Bertha"

Sung by Ethel Waters. Also recorded instrumentally.

VICTOR PHONOGRAPH CO.

"Am I Blue"

"Let Me Have My Dreams"

Instrumental with vocal chorus by Nat Shilkret and his Victor Salon Orchestra.

(Continued opposite corner of Page)

HAVE THEM PLAYED IN YOUR LOBBY

Witmarks Publish All Warner Theme Songs

M. WITMARK & SONS

Home Office 1650 Broadway, N. Y.

WITMARK BRANCHES:

Boston	181 Tremont St.	Tom Martin
Chicago	910 Woods Bldg., 54 W. Randolph St.	Clarence Parrish
Detroit	901 Wurlitzer Bldg.	Will Collins
Kansas City	Warner Bros. Office 1820 Wyandotte St.	Phil Funkhouser
Los Angeles	Majestic Theatre Bldg.	Art Schwartz
Minneapolis	First National Pict. Inc. 1101 First Ave. N.	Phil Ford
Philadelphia	1118 Chestnut St.	Rennie Cormack
St. Louis	Ambassador Theatre Bldg.	Elmer McDonald
Denver	1527 Champa St.	Jos. L. Mann
Pittsburgh	Magee Bldg. Drake-Kaplan Piano Co. 336-4th Ave.	Ben Fields
Cincinnati	c/o Vitagraph Inc. 1208 Central P'kway	Merrill Schwartz
Cleveland	Vitagraph Inc. Payne Ave. & E. 21st St.	Morey Davidson

WITMARKS ARE HITMARKS

"ON WITH THE SHOW" SONG RECORDINGS

BRUNSWICK PHONOGRAPH CO.

Instrumental with vocal chorus.

"Am I Blue"

"Birmingham Bertha"

VELVET TONE RECORDS

Instrumental with vocal chorus.

"Am I Blue"

"Birmingham Bertha"

"Let Me Have My Dreams"

Vocal Recording — Annette Henshaw

"Am I Blue"

"Birmingham Bertha"

HAVE THEM PLAYED IN YOUR LOBBY

EXPLOITATION

ANIMATED DANCER

"On With the Show" is a musical comedy. Cut out and mount a large figure of a chorus girl (which might be enclosed in a real, gaily-colored dress). Cut off leg at hip and rejoin so that the leg may be made to move up and down by a concealed motor, giving the appearance of a girl dancing or kicking. Use the figure in lobby, on marquee, or in store window.

LIGHTING MARQUEE

The picture being filmed entirely in color, you should use plenty of color in your lobby and theatre front. Use as many vivid, harmonizing colored lights as possible in your house sign, above the marquee and around the edges of the marquee.

MINIATURE STAGES

This is an excellent picture for the use of miniature stages as window displays. The stage may be a simple box-like arrangement of cardboard with a looped curtain to conceal lights. Have the lights play upon a colored photographic enlargement of "On With the Show." Select the most highly colored enlargements for this purpose. Windows in vacant stores, all dark except for the lights in the miniature stage, are best. Surround the little stage with posters and special cards so that the windows will catch the eye during the daylight hours.

TIGHT ROPE STUNT

If you can get permission to stretch a tight rope across the street from the front of your theatre, you are in clover for an exploitation feature. Cut out and mount several life-size figures of chorus girls, with grooves in one foot so the figures will stand upright on the rope, and counterweights to hold them upright. Clothe them in real chorus girl costumes, the flimsier, scantier, and brighter colored the better. Let the figures stand motionless in the center of the rope during the quieter traffic hours, but when the people are going to and from work, and at the noon hour, it will pay you to have the figures pulled by wires back and forth across the street. If one leg is free, and joined at knee and hip and the wires are jerked, the girls will seem to be trying to dance, and the motion will catch the eye of every passer-by. The counterweights should be concealed by cloth which is lettered in banner form to advertise the coming of the picture.

ANOTHER ROPE STUNT

If a real tight-rope walker is obtainable (a woman is preferable to a man) have him or her walk the rope stretched across the street from your theatre. Advertise it as a free, outdoor exhibition. On either end of the balancing pole might be small banners with title of picture and show dates.

FORTY WINKS

Get your patrons and the public to talking. One good, inexpensive way is to cut out and mount on your marquee a large head of Sally O'Neil, Betty Compson, or a chorus girl, and place different colored lights behind the eyes—red for one, green for the other, or blue and green. Attach the lights to a flasher so that the girl seems to wink, alternately, a red and a green eye. You will be surprised at the amount of comment you will get from the public on eyes that don't match in color. With a little prompting, a reporter for any daily will play the winks up for a little human interest story, on the number of people that have written, telephoned and spoken to you about the eyes of different color.

FREE MERCHANT ADS

"On With the Show" is a big picture in every respect and will more than live up to everything you claim for it. If you have a rural and small town patronage from surrounding territory, go to your merchants and ask them to run a small boxed display in their newspaper advertising, advising their country patrons that it will pay them, when they come to town to see "On With the Show," to visit the store and see its display of new goods and implements.

FLOWER DISTRIBUTION

Try this stunt with your florist or a greenhouse. If they will cooperate with you (in exchange for screen or program advertising) it's a stunt that will put "On With the Show" all over the local map. Get half a dozen girls, dressed in simple but vividly colored gowns, supply each with a basket of flowers and send them out on the streets to give one flower to every woman and girl they meet. As they present the flower they should say "With the compliments of Betty Compson—or Sally O'Neil—of 'On With the Show,'" the natural color, singing and talking picture coming to the Theatre next week." Paint the title of the picture on the side of the baskets.

OLD FLIVVER BALLY

Get the oldest, most rickety flivver you can find—perhaps from the dump—and send it through the streets with a load of boys and girls. Cover the hood and the sides with chalked wisecracks. Chalk in big letters so that it can be easily read—or paint it on banners carried on the sides of the car—the following: "We are going to see 'On With the Show' at the Theatre. If we don't get there today we will tomorrow." The flivver should develop a lot of engine trouble so that the boys and girls to get out on busy corners and wherever there are crowds collected to monkey with the engine and the tires. Have the boys and girls learn some of the songs in "On With the Show" (you can get copies from the exchanges or from any Witmark agency) and have them sing the songs during stops for repairs.

NAME CARDS

Arrange with your merchants to carry a card with the name of some person taken from the telephone directory. Announce in your own ads that every person who finds his name in store windows will be given a free ticket to the picture—this will give you a two-for-one business at the opening. It will attract attention to the store windows each of which should give you a display of posters and stills or enlargements.

IDENTIFICATION

Use the identification contest in a double-truck advertising spread, publishing portraits of the leading players (there are a dozen or more you can use) offering prizes for the first 25 to 50 persons who identify all of the players or those identifying the most. The first two or three prizes should be money prizes, or articles contributed by the advertisers, the rest in single ticket prizes. Most of those winning tickets will take someone with them and buy an extra ticket.

NEWSPAPER CONTEST

You should be able to get a newspaper to tie up in this contest, the prizes ostensibly coming from the newspaper. There are scores of persons in every town and hamlet, who have taken part in amateur theatricals, in high school plays, etc. Offer suitable prizes daily for a week for the best letter to the newspaper about events and circumstances that nearly prevented the giving of the play—but how the "On With the Show" spirit won out over all difficulties. The announcements in the newspaper should always tie up the contest with the picture, "On With the Show."



Scene from "On with the Show"—A Warner Bros. Production

Production No. 29—Cut or Mat

WOMEN'S WEAR TIE-UP

Department stores and women's wear shops are always trying to tempt the women with dress of new shades of color. "On With the Show" is filmed in natural color throughout, with many beautiful, new and unusual creations. Go to your department store and women's wear shop and explain this, asking them to display their dresses of newest shades and designs, with posters and cards for the show. Advertise their displays on your screen or in your program. Get the shop-keepers to use a card in their display windows reading, in substance, as follows: "Women love bright colors, new shades. Even the movies are bowing to their demand for colors—see 'On With the Show,' the first 100% natural color, talking, singing, dancing picture, a Warner Bros. Vitaphone production in Technicolor, at the Theatre, and then compare the new designs and shades with the newest gowns in our stock."

UNIQUE TWIN CHORUS GIRL "ON WITH THE SHOW" STUNT

Here's an unusual stunt for an outdoor bally which will cost little, yet get the attention you want. Have two girls dress as chorus girls, long but flimsy and brightly colored skirts, picture hats, eye lashes

heavily mascaraed, cheeks vividly rouged, with red lip-stick laid on heavily. Get a twelve foot strip of silk—blue or pink—and have painted on it the title of the show to which may be added the name of your theatre and the play date if you like. One of the girls wears this narrow strip of silk wound about her waist and hips. At frequent intervals, on corners, in front of crowds waiting to cross the street in rush hours, the two girls should stop and fuss with the costume of the girl wearing the banner. Then the other girl should take hold of the end of the banner and unwind it—somewhat the effect of disrobing the girl—so that the title painted on the silk, can be easily read. Then it is rewound about the girl and they proceed to another location.

High Lights Of "On With the Show"

- Love Scenes
- Southern Plantation
- Cotton Fields
- Fox hunting scene
- Dream Palace
- Show Boat
- Negro Harmony Singers
- Dance Ensembles
- Back Stage Scenes
- Songs! Songs! Songs!
- Beautiful Girls!
- All in Glorious Changing Color!

"On With the Show"

Arrange for a newspaper contest for the best essays of not more than two hundred and fifty words, showing how the spirit of the slogan, "On With the Show" has saved many a project that otherwise would have failed.

SUMMER SUITS

Arthur Lake is shown wearing a white summer suit in a number of stills. During the hot weather, these can be used to get a window display in stores carrying men's wear—white flannel, Palm Beach and other summer-weight suits.

LAUGH TICKETS

Have printed and distribute a number of "laugh tickets," each one bearing a different number. Announce on the tickets, and in your newspaper ads, that everyone receiving such a ticket will receive a free ticket to the picture provided the number on their laugh ticket is found on a large master ticket in the lobby of your theatre. This will bring all who receive the laugh ticket into your lobby. If you have made your lobby attractive through posters, colored enlargements and other displays, it will "sell" the show to those who do not receive free tickets. The others will buy an additional ticket.

MUSIC STORES

Music of all the original songs heard in "On With the Show," published by Witmark, will be found in music stores. Don't overlook this fact; it gives you a wedge to pry open a lot of excellent window displays of the sheet music along with posters and other pictorial accessories.

PICKING BEAUTIES

Arrange with a newspaper to publish a strip of pictures appearing in "On With the Show," with the paper ostensibly giving money and ticket prizes for the best reasons for picking the girl the writer thinks the most beautiful.

COLORED DRAWING

The picture being all in Technicolor gives an excellent opportunity for a public school colored drawing contest. Tie up with a newspaper to offer prizes for the best colored drawings of a still, showing chorus girls and setting of the play-with-in-the-picture. The still should be published several times (or a different still each day with daily prizes) for the best colored drawing of the still, the figures to be greatly enlarged from the still to preclude copying of the figures and set. Display the best drawings in the lobby of your theatre or in an art store. If you tie up with an art store it should furnish a number of prizes of colors, drawing instruments, etc., as prizes, in which case you, naturally, would advertise the art store on your screen or in your program.

RESEMBLANCE

Betty Compson, Sally O'Neil, Louise Fazenda, and the Fairbanks Twins have prominent roles in the picture. A resemblance contest on any of these players may be worked up through your newspaper or your house program, with suitable prizes for those most closely resembling the player designated.

SHOW GIRL DRILL

If there is a vaudeville act in town employing a number of show girls, or some local girls who have had drill or calisthenic training, arrange to hold a show girl drill in the public square, park or bandstand—even in the lobby of your theatre. It will attract attention and be worth many times its cost even though you have to pay a show girl troupe to put it on. Posters and banners at the drill place will advertise the picture. Mention the free show girl drill in all of your newspaper ads for two or three days in advance.

WEIGHT GUESSING

Place large portraits of several of the women in the cast in your lobby and advertise that free tickets will be given to those who guess the weight of the players—or come within two pounds of the correct figure. Betty Compson weighs 112 pounds, Sally O'Neil 105; Louise Fazenda 135.

Here Are Seven Points of Result-Getting Ads

WARNER BROS. present



ON WITH THE SHOW

FIRST 100% NATURAL COLOR. ALL TALKING. ALL SINGING. ALL DANCING. PICTURE.

2 Col. Slug—Style VA—Cut and Mat

A Showman is known by the Ads he uses.

THE FIRST 100% NATURAL COLOR, TALKING, SINGING, DANCING PICTURE!

Direct from its \$2.50 run in New York!



With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, ETHEL WATERS, The FAIRBANKS TWINS, SAM HARDY and a chorus of 100 dazzling beauties.

IN TECHNICOLOR

WARNER BROS. **VITAPHONE** NATURAL COLOR PICTURE



AS STARTINGLY DIFFERENT AS WAS FIRST VITAPHONE TALKING PICTURE

4 Column Ad—Style VB—Cut and Mat

THE COLOR SMASH!



ON WITH THE SHOW

First 100% natural color picture in Technicolor




Greatest cast, most glorious girls in any production!

Direct from its \$2.50 New York run.

1-Col. Ad—Style VC—Cut or Mat

Ads that give class and distinction to the theatre using them.

MAKES THE RAINBOW PALE INTO INSIGNIFICANCE!

WARNER BROS. present
'ON WITH THE SHOW'

 - FIRST 100% NATURAL COLOR ALL TALKING, ALL SINGING, ALL DANCING PICTURE -
 1-Col. Slug—Style VD—Cut or Mat

THE FIRST 100% NATURAL COLOR
 talking, singing, dancing picture.

Direct from its \$2.50 run in New York




ON WITH THE SHOW

A WARNER BROS. VITAPHONE NATURAL COLOR PICTURE

IN TECHNICOLOR

A riotous extravaganza of color!

With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, ETHEL WATERS, Chorus of 100 dazzling beauties!

2 Col. Ad—Style VE—Cut or Mat



ON WITH THE SHOW

TONIGHT!
 First 100%
 Natural Color
 Talking
 Singing
 Dancing
 Picture.
 As tremendous
 an advance in
 the art of pic-
 tures as was
 Vitaphone.

With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, ETHEL WATERS, The FAIRBANKS TWINS, SAM HARDY, WM. BAKEWELL and a chorus of 100 dazzling beauties.


A WARNER BROS. VITAPHONE NATURAL COLOR PICTURE

IN TECHNICOLOR

Direct from its great \$2.50 run in New York

3 Column Ad—Style VF—Cut or Mat

WARNER BROS. present



ON WITH THE SHOW

FIRST 100% NATURAL COLOR ALL TALKING ALL SINGING, ALL DANCING PICTURE -

2 Col. Slug—Style VG—Cut or Mat

THE PICTURE THAT IS REVOLUTIONIZING THE INDUSTRY!

The first 100% natural color, talking, singing and dancing picture. Warner Bros. are first again! Will do for color what "The Jazz Singer" did for sound!



With
BETTY COMPSON
ARTHUR LAKE
SALLY O'NEIL
JOE E. BROWN
LOUISE FAZENDA
SAM HARDY
LEE MORAN
WM. BAKEWELL
 The **FAIRBANKS**
 Twins. Chorus of 100
 Directed by Alan
 Crosland. Direct
 from its \$2.50 New
 York run.

A **WARNER BROS.** **VITAPHONE** **NATURAL COLOR PICTURE**

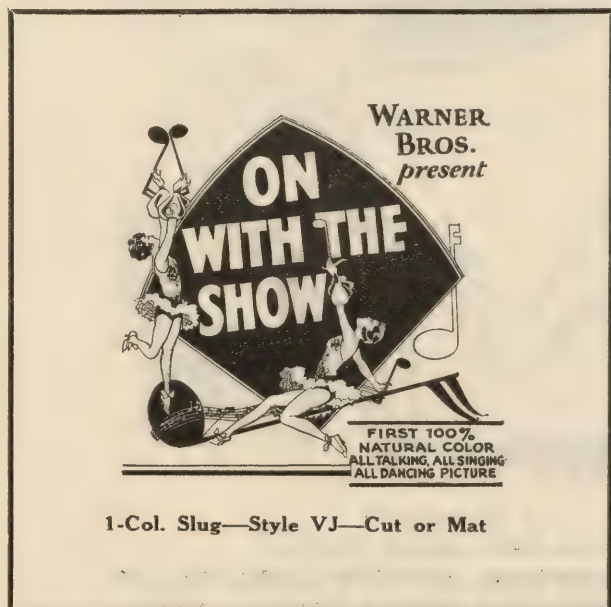
IN TECHNICOLOR
 4 Column Cut—Style VH—Cut or Mat



REVOLUTIONARY!
 First of its kind!

First 100% natural color, singing, talking, dancing picture.
 Hundred heavenly hues!
 Hundred gorgeous girls!

1-Col. Ad—Style VI—Cut or Mat



WARNER BROS.
 present

FIRST 100%
 NATURAL COLOR
 ALL TALKING, ALL SINGING
 ALL DANCING PICTURE

1-Col. Slug—Style VJ—Cut or Mat

AS MULTICOLORED AS THE RAINBOW - GAY WITH GIRLS

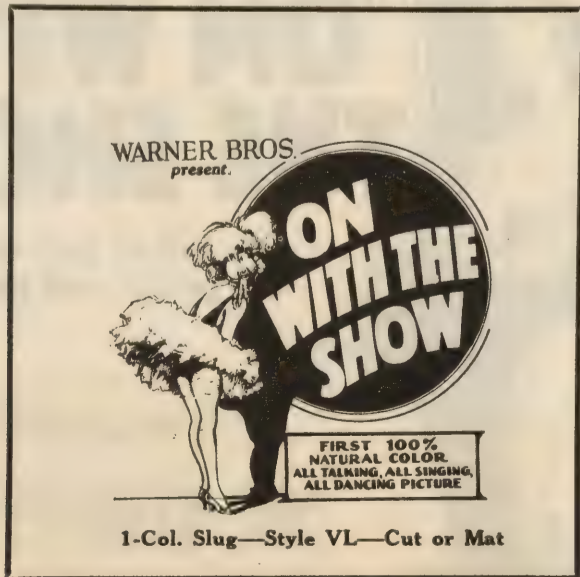
FIRST 100% natural color, talking, singing, dancing picture.

Most revolutionary picture since Vitaphone!

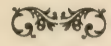


With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, The FAIRBANKS TWINS SAM HARDY and a chorus of 100 dazzling beauties.

3-Col. Ad—Style VK—Cut or Mat



1-Col. Slug—Style VL—Cut or Mat



Pep and zip in your ads means more dollars in your bank account.



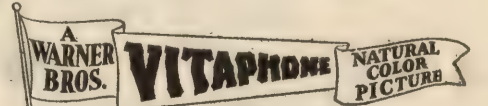
Here At Last! — The All-Color Picture!



The first 100% natural color, talking, singing, dancing picture that is revolutionizing the making of films.

Another Warner Bros. Ten-Strike!

With Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, the Fairbanks Twins, Sam Hardy—and 100 dazzling girls!



IN TECHNICOLOR

2 Col. Ad—Style VM—Cut or Mat

WARNER BROS. DO IT AGAIN! — THE HIT OF HIS IS HERE! FIRST 100% NATURAL COLOR PICTURE



A new milestone in film progress!

The first 100% natural color, talking, singing, and dancing picture, a Warner Bros. Vitaphone production.

with
 BETTY COMPSON
 ARTHUR LAKE
 JOE E. BROWN
 SALLY O'NEIL
 LOUISE FAZENDA
 ETHEL WATERS
 The FAIRBANKS TWINS
 SAM HARDY
 and chorus of 100 dazzling beauties!



IN TECHNICOLOR
 3 Column Cut—Style VN—Cut or Mat



ON WITH THE SHOW

"Greatest Attraction of the Age," says the press

With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, ETHEL WATERS, The FAIRBANKS TWINS, SAM HARDY.



IN TECHNICOLOR
 2 Col. Ad—Style VO—Cut or Mat

NEW! DIFFERENT!



The first 100% natural color, singing, talking, dancing picture in Technicolor.

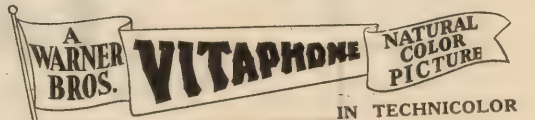
1-Col. Ad—Style VP—Cut or Mat

SOMETHING NEW! SOMETHING DIFFERENT!



The first 100% natural color, talking, singing, dancing picture.

It's full of pep and snap, gaiety and girls!



IN TECHNICOLOR
 3 Column Ad—Style VR—Cut or Mat

IT'S NEW! IT'S DIFFERENT! FULL OF COLOR, PEP, GAIETY AND GIRLS!



AS REVOLUTIONARY IN COLOR AS "JAZZ SINGER" WAS IN SOUND!

The first 100% natural color, talking, singing and dancing picture. Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda and the Fairbanks Twins are in the great cast. Also 100 gorgeous girls! Directed by Alan Crosland.

4 Column Cut—Style VS—Cut or Mat

Warner Bros.' New Pace-Maker — An All-Color Musical Comedy



The First 100% Natural Color, Talking, Singing and Dancing Picture.

*A riot of colors and comedy!
More stars than the galaxy!*

3 Column Ad—Style VT—Cut or Mat

IT'S NEW! IT'S DIFFERENT!

A hundred heavenly hues!
Glorious Girls! Syncopated
Songs!



The first 100% natural color, talking, singing and dancing picture. Greatest all-star cast of the year!

2 Col. Ad—Style VU—Cut or Mat

COLORS THAT MAKE THE RAINBOW TURN PALE!



The first 100% natural color, talking, singing, dancing picture. Direct from its \$2.50 New York run.

A WARNER BROS. VITAPHONE NATURAL COLOR PICTURE IN TECHNICOLOR

With BETTY COMPSON, ARTHUR LAKE, SALLY O'NEIL, JOE E. BROWN, LOUISE FAZENDA, ETHEL WATERS, The FAIRBANKS TWINS, SAM HARDY and a chorus of 100 dazzling beauties.

3 Column Ad—Style VV—Cut or Mat



Warner Bros. present **ON WITH THE SHOW**

1-Col. Slug—Style VW—Cut or Mat

The spice of your advertising lies in the amount of money you take to the bank.

Illustrated ads bring in the coin.

RIVALS THE RAINBOW IN COLOR!



First 100% Natural Color, Singing, Talking and Dancing Picture.

With Betty Compson, Arthur Lake, Sally O'Neil, Joe E. Brown, Louise Fazenda, the Fairbanks Twins, Sam Hardy Pep and Ginger! Gaiety and Girls!

IN TECHNICOLOR

A WARNER BROS. VITAPHONE NATURAL COLOR PICTURE

2 Col. Ad—Style VX—Cut or Mat

"On With The Show" Big Triumph In New York Premiere

The pioneering Warner Bros. treated New York picture patrons to a new and brilliant triumph in the making of Motion pictures with the presentation of their first 100% natural color, Vitaphone talking, singing and dancing picture in Technicolor, "On With the Show," which had its Eastern premiere at the Winter Garden on Tuesday night, May 28th.

So pleased was the great and distinguished first night audience with the brilliant colors, truthfully reflected, the gorgeousness of costumes and sets, the lilt of the songs and the excellence of the acting that the voices of the players were frequently drowned out by the applause they evoked.

Critics on the New York newspapers reiterated the praise which was showered on "On With the Show" last week by the reviewers on the Los Angeles dailies following the film's Western premiere at the Warner Bros. Theatre in Hollywood.

"Movies Again Revolutionized with Great Success of Natural Color Sound Film," proclaimed a streamer clear across the page of the New York American carrying Regina Crewe's review. "'On With the Show' Presages End of 'Black and White'".

Regina Crewe in the New York American: "It was Warner Bros. who gave us the first talkie. Now they have again revolutionized the motion picture industry with 'On With the Show.' Its mighty success means just one thing. In another, say, two years there won't be a photoplay in black and white photography presented on Broadway. . . As the film mounts from one height to another it is safe to say that every audience will drown out the sound device with applause. That's what they did last night at the Winter Garden. And it was none too great a tribute to pay to this musical revue. For it equals anything the old playhouse has ever seen."

Editorial in the Daily News: "Something new under the sun. . . A

matic angle it is immensely interesting and the producers have resourcefully presented scenes in colors which have never before decorated the screen."

Quinn Martin in the New York World: "A work of brilliant pictorial design, magnificent in its tinting and shading. Colors have not before been applied to picture plays on so large a scale with such naturalness, such unobtrusiveness. A notable exhibit. Miss Betty Compson is a model of sheer beauty in the color films."

Rose Pelswick in the Journal: "Warner Bros. have again gone another step ahead in changing the future of the film industry, just as they were the first to synchronize music and sound. The color photography used in the production is gorgeous. 'On With the Show' should be a box office ace, and the Warner Bros. should be proud to this new achievement. . . The acting is excellently recorded."

George Gerhard in the Evening World: "Is probably the most beautiful picture ever screened, and the Warner Bros. have made it one of the most tuneful and peppy offerings seen hereabouts in many a moon. Boy, what a treat it is! You're bound to enjoy it."

Katherine Zimmerman in the New York Telegram: "The astonishing spectacle . . . bared to a breathless and spellbound first night audience. . . 'On With the Show' seems to us the most exciting and significant thing that has happened to the movies since they discovered that they have a voice. It is sensationally different. Deserves a long and prosperous run at the Winter Garden. I have a hunch that it will get it, too."

Betty Colfax in the Graphic: "A sure-fire box-office hit. As scintillating, amusing, orb-pleasing a camera piece as has been projected on Broadway this year. The dialogue is spontaneous and the musical score holds several summer hits."

John S. Cohen, Jr., in the Sun: "Has the speed and pace and general pageantry of an expensive spectacle that occasionally resembles a Ziegfeld show, with backgrounds by Maxfield Parrish . . . The most expensive and generally eye-and-ear-filling chorus number that the audible films have as yet attempted. 'The Land of Let's Pretend' was a triumph in all departments. Elicited rounds of applause. Held last night's audience."

Maurice Kann in Film Daily: "'On With the Show' will hold its own against any of 'em and outdistance most of 'em by miles. It is a bearcat in entertainment, a smash hit. You have everything in it—hot music, sentimental music, pretty girls, snappy dialogue, beautiful sets and what no other sound picture has—COLOR. The Warners have pointed the way again. Give them credit; it's theirs by right."

W. R. Wilkerson in the Daily Review: "Boys and girls, this is it!"

geous this reviewer . . . witnessed . . . perfectly blended, softly, harmoniously shaded and set to delightful scenic background and charming costume. Its pleasant tunes get over happily and snappily. Ought to bring crowds of customers to the Winter Garden box office, and they'll be satisfied with the offering."

Bland Johanson in the New York Mirror: "It's a riot! Warner Bros. brought out the first talkie and blew up the movie business. They've slipped over something again, the first movie musical comedy filmed in natural colors. What a show! It stands up beside the big Broadway musical for songs, dances and beautiful dolls. And it has a better story. The dialogue is hot, authentic Broadwayese. The acting is great. The color photography is marvelous. 'On With the Show' is such a forward stride in the technique of the movies, nobody should miss it. It's new, it's different, and it's a whale of a show."

Richard Watts, Jr., in the Herald Tribune: "The cinema, carefully guided by the enterprising Warner Bros., conducted one of its most interesting experiments at the Winter Garden last night. They offer, as usual, the premiere attempt to provide an all-talking, all-singing, dancing and color film as their latest contribution to progress. As a production, as well as an experiment, the work is admirable. The colors are handled with great expertness. The chorus numbers and the stage effects are managed with a degree of expertness that makes their presence in what presumably is a Broadway show entirely convincing. . . The best thing the films have done in the way of transferring Broadway music shows to the screen. An admirable and frequently handsome bit of cinema exploring."

Mordaunt Hall in the New York Times: "Those enterprising pioneers of the talking films Warner Bros. . . last night took another forward step by launching at the Winter Garden the first dialogue motion picture in natural color. (They are) to be felicitated on the beauty of its pastel shades. From the pris-

BRILLIANT LOBBY DISPLAY



22 x 28



11 x 14



22 x 28



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14



11 x 14

INSERT CARD



14 x 36



11 x 14

WINDOW CARD



PART OF PEPPY POSTER DISPLAY



Three-Sheet A



Six Sheet



Three-Sheet B

"On With The Show"

—

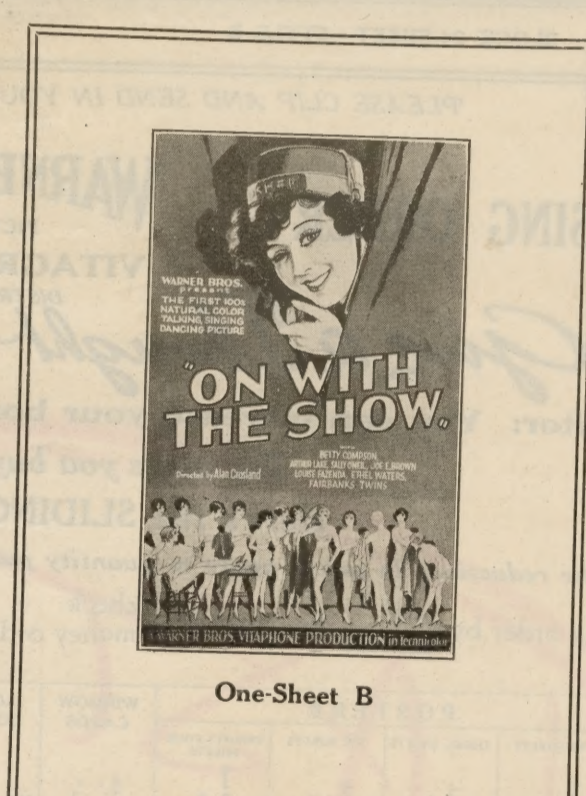
"It was Warner Bros. who gave us the first talkie. Now they have again revolutionized the motion picture industry with "On With The Show."

—

REGINA CREWE
in
New York American



One-Sheet A



One-Sheet B

"On With The Show"

—

"It's a riot! Warner Bros. brought out the first talkie and blew up the movie business. They've slipped over something again, the first movie musical comedy filmed in natural colors! What a Show! It's new! It's different! It's a whale of a show!"

—

BLAND JOHANNESON
in
New York Mirror

**Pictorial and Block Twenty-Four Sheets
Shown on Next Page**

PICTORIAL TWENTY-FOUR SHEET



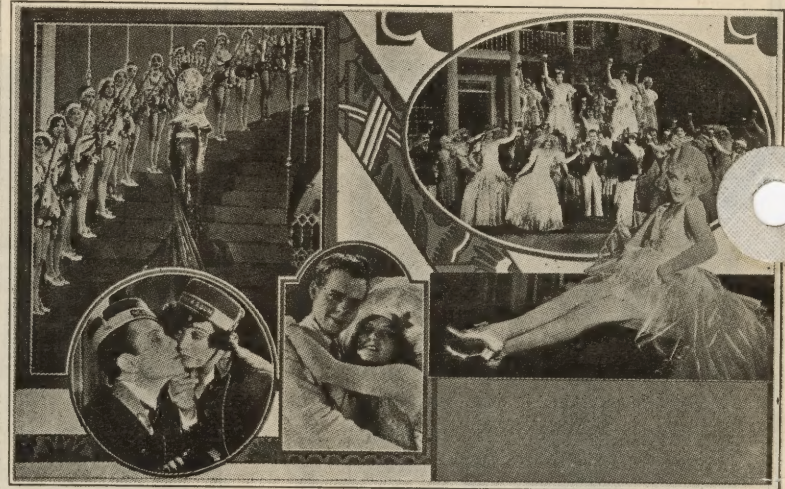
PICTORIAL 24-SHEET—STYLE A

FIVE COLOR BLOCK 24-SHEET



BLOCK 24-SHEET—STYLE B

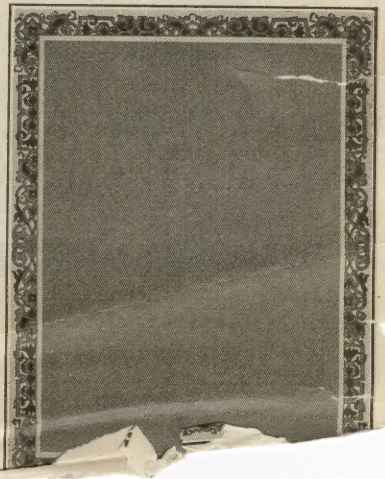
DAZZLING HERALD



INSIDE SPREAD



FRONT COVER



BACK COVER

PLEASE CLIP AND SEND IN YOUR ORDERS ON THE FORM BELOW

ADVERTISING ORDER

WARNER BROS.
PICTURES
VITAGRAPH, Inc.
DISTRIBUTORS

READ CAREFULLY

1. Enclose remittance with order, if no remittance shipment will not be made.
2. If postage is not included in remittance shipment will be made express collect.
3. We make no C. O. D. shipments of advertising matter.

Give a Thought to Accessories

Mr. Exhibitor: You can increase your box-office receipts by using more Accessories.

The more you buy - the less the cost!

Here's the SLIDING SCALE of PRICES

(The reductions in prices apply to quantity purchases for Accessories on ONE PICTURE only.)

Please ship the following order by mail express Enclosed find check money order Date _____

PRODUCTION	POSTERS				WINDOW CARDS	LOBBY—COLORED	INSERT CARDS	SLIDE	HERALDS	MATS	SCENE CUTS	AD CUTS	NEWS STILLS	SPECIAL ACCESSORIES	AMOUNT
	ONE SHEETS	THREE SHEETS	SIX SHEETS	TWENTY-FOUR SHEETS											
	1 to 50 @ 15c each 51 to 100 @ 13c " Over 100 @ 11c "	1 to 25 @ 40c each Over 25 @ 36c "	1 to 10 @ 75c each 11 to 20 @ 70c " Over 20 @ 65c "	Up to 25 @ \$2.00 each Over 25 @ 1.75 "	1 to 50 @ 7c each 51 to 100 @ 6c " Over 100 @ 5 1/2c "	11 x 14 Set 75c 22 x 28 Set 90c	1 to 25 @ 25c each 26 to 50 @ 22c " 51 to 100 @ 20c " Over 100 @ 18c "	15c	1000 to 5000 @ \$3.00 per M Over 5000 @ \$2.75 per M	Per Col. 5c	Per Col. 15c	Per Col. 20c	8/10 10c each		

Press Sheets and Music Cues Gratis—Mail this order with your check early enough to insure advertising reaching you before play date

Theatre _____

Owner _____

Address _____

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for Film and Theater Research

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HISTORY
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